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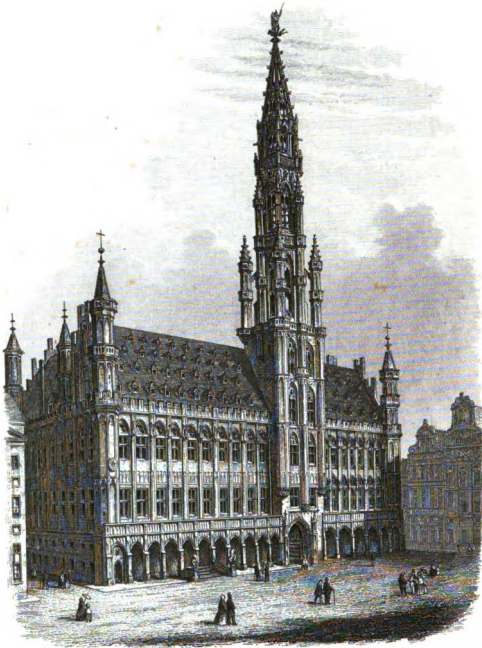


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ASTOR. LENOX
TILDEN FOUNDATIONS

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Hôtel de Ville.

1756

THE STRANGER'S GUIDE TO BRUSSELS

AND ITS ENVIRONS

FOLLOWED BY A

DESCRIPTION OF THE BATTLE OF WATERLOO

ACCOMPANIED BY A

NEW PLAN OF BRUSSELS AND ITS SUBURBS
AND AN ENGRAVING AND PLAN OF THE BATTLE-FIELD
OF WATERLOO,

also containing a

CATALOGUE OF THE PAINTINGS

IN THE ROYAL MUSEUM

AND OTHER PICTURE GALLERIES.

SIXTH EDITION,

REVISED AND ENLARGED.

BRUSSELS

KIESSLING AND Co, BOOKSELLERS AND PUBLISHERS,
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PREFACE

When Peter the Great visited Paris at the beginning of the last century, and expressed his desire to examine the curiosities of the capital, the worthy magistrates of that city were taken aback, for they had no *Conducteur* or *Guide* to offer him : and they were obliged to prepare one in haste for his use, which they printed in the Russian language (as a compliment to him), although that prince was well acquainted with the French language. Hence was seen in this and every capital, the value, not to say the necessity, of a portable book giving an account of all that is deserving

of notice concerning the monuments, palaces, churches, museums, etc. And the present « *Stranger's Guide to Brussels* » will be found to fulfil its pretensions of being useful and instructive on these heads, besides giving an historical notice of the city.

Brussels, always interesting to the stranger, and particularly to the English traveller, will repay his attention. Every year increasing in wealth and population, in magnificence and attraction; advancing in the development of the new town, as well as in the improvement of the old town, it seems every year to demand a new description. Therefore with *our Guide* in hand.

« I pray you let us satisfy our eyes with the memorials, and the things of fame that do renown this city. »

The prodigious success which has attended our « *Stranger's Guide to Brussels* » encourages us to keep our readers informed of all the changes that take place in the very elements of our work. Our editions, succeeding one another, year after year, offer all the merit of actuality; and our descriptions in consequence are more complete and our infor-

mation more exact than can be obtained elsewhere.
This 6th edition contains a mass of new matter.

ADVICE TO FAMILIES

Families intending to reside in Brussels should be cautious, when hiring houses, or apartments, to employ some respectable house-agent to make a fair agreement as to the rent, term of occupation, etc., and to see that such agreement is faithfully reduced into writing, and that it contains nothing but usual and reasonable stipulations, nor omits any privilege, and is then signed in two parts on *papier timbré*, 45 cent., each part by the propriétaire and locataire (landlord and tenant) and, moreover, if the house or apartment be furnished, to verify the inventory of the furniture, etc. Should, however, the plan of any family be to settle in Brussels, for more than three years, it would be economical to buy furniture. The cost of rent, living, servant's wages, and education, may be calculated upon an average, at one fourth less than in England. Clothing is an exception, and this may be set down as one fourth cheaper in London. In most respects, life, and the habits of the people are much the same as at home; the tradespeople are generally obliging, and the servants are neither better nor worse than elsewhere.

SHORT NOTICE

WE WOULD RECOMMEND THOSE WHO MAY HAVE ONLY A SHORT TIME FOR SEEING BRUSSELS, TO VISIT THE FOLLOWING PLACES

- I. **Palais du Roi.** (The King's Palace) opposite the Park. (Plan 23.)
- II. **Palais Ducal.** Adjoining the King's Palace; containing a valuable collection of modern paintings, but they will shortly be removed to the musée de peinture in the place du Musée. Admission free (Plan 24.)
- III. **Lucas Huys.** Representing a Flemish house of the 16th century and formerly the site of the Corporate Body of Saint Luc, the patron of artists. It contains also a collection of antiquities. Rue Ducale, 22 *bis*. (Plan 22.)
- IV. **Palais de la Nation.** Chamber of the Senate, and Chamber of Representatives, also containing some fine statues, and large historical paintings. Rue de la Loi. (Plan 23.)

N. B. The figures between parentheses refer to the new plan of Brussels.

- V. **Jardin Botanique**. Botanical Gardens and large Conservatories; on the Boulevard Botanique. Free admission. (Plan 31.)
- VI. **Colonne du Congrès**. Rue Royale. From whence a good view of the city and the environs may be obtained. (Plan 32.)
- VII. **The Cathedrale or the Collegiate Church of Sainte Gudule**. Place Ste-Gudule. The finest church in Brussels. (Plan 33.)
- VIII. **The Monument**, Place des Martyrs, to the memory of the Belgians killed fighting against the Dutch in 1830. (Plan 42.)
- IX. **Les Halles Centrales**. Covered Market (marché aux Poulets), and **the New Exchange**, opened in 1874. Boulevard Central. (Plan 53 and 54.)
- X. **Hôtel de Ville**. Town Hall, in the Grande Place, or Market Place. Surrounded by houses, formerly the Halls of various Guilds. (Plan 44.)
- XI. **Le Passage or les Galeries St-Hubert**. One of the most spacious arcades in Europe. (Plan 43.)
- XII. **Palais de Justice**. Near the Grand Sablon, contains two large historical paintings of great value. (Plan 35.)
- XIII. **Le Conservatoire royal de musique**; also the new **Palais de Justice** in course of construction, rue de la Régence. (Plan 36.)
- XIV. **Le Musée de peinture** and **le Musée de l'industrie**. Royal Museum, contains a splendid collection of paintings by Rubens and other ancient masters. Also fine specimens of natural history, and an extensive library. Place du Musée. (Plan 23.)
- XV. **Le Jardin Zoologique**. Zoological Gardens, Aquarium and Skating Rink. Rue Belliard. (Plan 5.)
- XVI. **Wiertz's Museum**. Rue Wiertz, near the Zoological Gardens. Contains large fresco paintings. Admission free. (Plan 5.)

XVII. Porte de Hal. Museum of Weapons and Antiquities. Admission free from 10 to 3 o'clock Tuesdays, Thursdays, Fridays and Sundays. (Plan 48.)

XVIII. Le Bois de la Cambre and Avenue Louise. Accessible by Tramway, from Place des Palais or Porte de Namur. (Plan of the Environs.)

Early in the morning the **covered Market** (marché de la Madeleine) should be visited, in the afternoon the **Zoological gardens** and the **Bois de la Cambre**; in the evening by gaslight the **Galleries of Saint-Hubert**.

The following is a short itinerary of the principal objects to be visited in Brussels, and divided into six days, for the convenience of travellers. Those who wish for further details, will find them in this book with the help of the index, which is alphabetically arranged. We have been careful to indicate at the end of each day certain restaurants on the way.

FIRST DAY.

Starting from the **Galleries Saint Hubert**, notice in the rue de la Madeleine on the left the **Chapel de la Madeleine**; to the right the covered **flower market**. In continuing the rue Montagne de la Cour, you will come directly to an open space; this is the **Place Royale**, in the middle of which is the equestrian statue of **Godefroid de Bouillon**. Facing you is the church of **Saint-Jacques-sur-Caudenberg**, and to your right the **Palace of the Comte de Flandre**. In turning round you will see in front of you the rue du Musée, which leads to the **Museum**, open every day from 10, till 3, o'clock. The Musée de peinture, Musée d'histoire naturelle and the Library in the same square are worth noticing.

Turning down from the left of the Place Royale, you arrive at the **Place des Palais** with the **King's Palace**; in front is the **Ducal Palace**, having a collection of modern pictures; admission free, open from 10, till 4, o'clock every day. The paintings will shortly be removed to the Musée de peinture, place du Musée. The Academies of Science, of Literature and of Medecine will be installed there; the Palais Ducal will then be called the Palais des Academies. Facing the King's Palace, is the **Palais de la Nation**, built by order of the Arch-Duchess Marie-Therese, for the Council of Brabant and now used for the meetings of the Belgian Senate and of the Chamber of Representatives. The vestibule is adorned with handsome statues of notables and there are some fine historical paintings, to see which latter, application must be made to the concierge, who expects a small remuneration. **The Park**, open to the public, from the rue Royale, the rue Ducale, the rue de la Loi, and the Place des Palais, forms a large oblong square, 491 english yards long by 327 yards wide. It was laid out under the direction of the Arch-Duchess Marie-Therese, and offers an agreeable promenade. It was the scene of the struggle between the Belgians and the Dutch, during the sanguinary combats in September 1830.

A military band plays on Sundays from 1 to 1/2 past 2 o'clock and on weekdays at 3 o'clock. Chairs 10 centimes.

At the corner of the rue de la Loi, and the rue Ducale, is the Theatre du Parc. In the part called the Quinconce is a Marionnette Theatre, for children, and adjoining the Theatre du Parc, is the Wauxhall, where open air Evening Concerts take place from 8 o'clock until 10, by the orchestra of the Grand-Opera. Admission 1 franc. Refreshments are provided by the well known confectioner Marchal.

A curiosity worth seeing is the Flemish house named **Lucas Huys** built in the style of the 16th century, situate ^{22bis} in the rue Ducale. It is reputed to have formerly been the site of the corporate body of Saint-Luc, who was the patron of artists. It is to M. M. Smaelen and De Bruyn's good taste, and admiration of flemish archaeology, that Brussels is indebted for this building. It is to be seen from 10 a. m. until 5 p. m. on payment of 50 centimes.

On leaving the rue Ducale you are close to the boulevards adorned with beautiful avenues of trees and bordered on either side by a row of elegant houses, some with gardens in front. — Crossing the **Boulevard du Régent** you are in the new Brussels, or, what is called **the quartier Léopold**, with its handsome streets, its squares and splendid houses. Going down the rue du Luxembourg, you pass between the square of the **place de l'Industrie** from which you can see the **Luxembourg-station** in front of which is a very handsome statue to the late M. John Cockerill, the founder of the extensive iron works at Seraing near Liège renowned for the construction of machinery and Railway locomotives. The statue was inaugurated on the 10 of June 1872. To the left of the station is the rue de Trèves, which leads to the rue Belliard, conducting to the **Zoological gardens**. Leaving the gardens, turn to the left and visit the **Musée Wiertz** (open from 10, till 4, o'clock), which we greatly recommend to amateurs of modern pictures. Admission free. On quitting the museum take the rue Wiertz to the left, ascend the chaussée de Wavre and you will find the rue du Trône, where at n° 208, is the **Musée Boile**. Admission 50 centimes.

Restaurants.

THE GLOBE TAVERN, place Royale, 5.

THE PROVENÇAUX, rue Royale, 40.

RESTAURANT, at the Zoological gardens.

SECOND DAY.

The **Theatre de la Mennale** is in the **place de la Mennale**, opposite the **Mint (Mennale)**. The square is surrounded with several cafés and restaurants, the principal of which are **le Café des Mille-Colonnes**, **le Café Suisse**, **le Café des Trois-Suisses**, **le Café de l'Opéra (restaurant)**, **le Café du Cercle (restaurant)**.

The Central Post Office (formerly the Church of the Augustins) is at the **Place De Brouckère**, on the **Boulevard Central**, a temporary arrangement pending the building of the new Offices opposite the **Café Sesino**, on the **Boulevard Central**.

The **Galerie du Commerce**, entered from n° 21, rue Neuve, conducts to the **Place des Martyrs**, where there is a monument containing the remains of the patriots killed during the revolution of September 1830. — Coming back to the rue Neuve on the right is the **Eglise du Finistère** ornamented by a beautiful statue of **Sainte Apolline**.

Continuing the rue Neuve, you arrive directly at the **place des Nations**, where is the **North Station**, terminus for Antwerp, Ostend, and Germany. — Take the boulevard to the right called **boulevard du Jardin Botanique**, and visit the **Botanical Gardens** with the hot-houses, admission free; to the right and nearly opposite the botanical gardens is the **Hôpital Saint-Jean** (entrance rue de Pa-

chéco). — On quitting the hospital you will see in front on an elevation a church built in brick, this is the **Église de Jésus**, (entrance rue Royale). The rue Royale, which you continue on crossing the boulevard to return to the town, is the finest street in Brussels, a short way down on the right is the **Colonne du Congrès**, on which is the statue of Léopold I^{er}, who died in 1865. The place du Congrès communicates with the **place du Marché du Parc**, by a monumental staircase leading to the lower town. On leaving the Colonne du Congrès walk down the rue de Ligne, which leads directly to the **Église Sainte-Gudule**; the large building to the right is the **National Bank**, constructed in 1865.

Restaurants.

Café des Boulevards, place des Nations, 2.

Hôtel Mengelle, rue Royale 75.

THIRD DAY.

On the Grand'Place you will remark especially the **Hôtel de ville**, and the fountain ornamented with the statues of the **Counts d'Egmont** and **de Hornes**, in front of the **Maison du Roi**. — In walking round the **Hôtel de Ville** you will see at the corner of the rue **Marché-aux-Charbons** the fountain, called **le Cracheur**. — Continue by the rue de l'Amigo and the rue de l'Étuve, behind the **Hôtel de Ville**, and there is another fountain known by the name of the **Manneken**, which is here referred to, merely as a curiosity. The **rue du Chêne**, leads to the rue de l'Escalier, the rue de Steenpoorte and the **Église N. D. de la Chapelle**, on the place de la Chapelle, which is worth a visit on account

of its frescoes and its stations as well as for the modern pictures by Van Eycken and statues by Duquesnoy.

On leaving the church and walking up the rue Blaes, you come to the *place du Jeu de Balle*, to your left are the barracks of the **Sapeurs-Pompiers**, on the right the **Church des Capucins**. Continuing the rue Blaes, you will come to the boulevard du Midi, opposite the **Clé Fontaines**, an asylum for aged schoolmasters.

To the left on the boulevard is the **Hospital for the Blind (Hôpital des Aveugles)**, a handsome red brick building, with a garden in front. On the opposite side of the Boulevard is a large building called the **Porte de Hal**, the only relic of the fortifications erected by the Spaniards in 1381 and two centuries afterwards became the Bastille of Alva, during the Spanish « reign of terror. » It contains a very interesting and valuable collection of ancient and modern arms, and armour, also ancient China, tapestry, furniture and mœdieval objects, and is very well worth seeing. The armoury is on the first floor, the old China and Greek and Roman antiquities, are on the second and third floors. The walls of the old fortifications have been long since pulled down, and the Fosse filled up, the old gateway now remaining, being a solitary and interesting relic of the middle ages. Open to the public from 10 to 3, on Sundays, Tuesdays, Thursdays and Fridays gratis. Going down the rue Haute is the **Hôpital Saint-Pierre** a large building on the right.

Restaurants.

TAVERNE DE VIENNE, rue de la Madeleine, 60.

MAISON ROHART or **L'AIGLE D'OR**, rue de la Fourche, 41.

DUBOST, rue de la Putterie, 23.

FOURTH DAY.

Leaving the **Place Saint-Jean** by the rue de l'Hôpital, you will come to the **Place du Palais de Justice**, on which is the statue of Alexandre Gendebien, born in 1789, died in 1869. In the Palais de Justice are two celebrated pictures, one the **Abdication of Charles-Quint** by Gallait and the other the **Compromis des Nobles**, by De Biefve, both worth seeing. — Turning down the rue de Ruysbroeck and the rue de la Paille, you will come to the **Grand-Sablon**. — In the rue des Sablons on the left is the **Church of Notre-Dame des Victoires** in which is the tomb of Jean-Baptiste Rousseau, French poet. Continuing the rue des Sablons, which leads to the **Petit-Sablon** is the splendid new **Conservatoire de musique** in the rue de la Régence, 36, and which was opened in 1876. The new **Palais de justice** now in course of construction will be seen at the extremity of the rue de la Régence. On the upper part of the Petit-Sablon is the **Palace of the Duke d'Arenberg**, containing an extremely valuable Gallery of pictures also library and gardens; next to the palace in the rue des Petits-Carmes, is the **Cellular prison** of the Petits Carmes. Near the Palais d'Arenberg was the **Hôtel du Comte de Cuylenbourg**, celebrated as the House where the nobles and gentry used to meet, who raised the country against the Spaniards in the time of Philippe II. — In ascending the rue du Pepin you come to the ancient porte de Namur, on the left is a fountain with the bust of the late burgomaster De Brouckere. The Tramway, which circulates between the faubourg of Schaerbeek and the bois de la Cambre, passes here. Going down the boulevards on the left side is the **Chapelle des Carmes déchaussés** (barefooted carmelites)

which is much thought of. — A little further on, is the **Place Louise**, where begins the **Avenue Louise**, which leads directly to the **Bois de la Cambre**, a favorite promenade of the inhabitants of Brussels. A Skating Rink will be found in the **rue Van Eyck**, avenue Louise.

The Tram takes one there in 20 minutes.

Restaurants.

PUTh (café restaurant), rue Stassart, 24.

AU PAVILLON DE LA REINE, at the entrance of the Bois de la Cambre.

A LA LATTERIE and the Trianon both in the wood, (see plan of the Bois de la Cambre.

FIFTH DAY.

Between the Grand Place and the rue des Fripiers, and near the new Exchange, is the old church of St-Nicholas intended to be shortly pulled down.

Leaving this church, the rue de la Bourse, conducts to the Boulevard central, where is the new Exchange, a very handsome building built by M. Leon Suys at a cost of £ 200,000 and completed in 1874 in the Renaissance style. Further on is the New Fish Market known as **les Halles centrales** a covered market and similar to *les Halles* at Paris. A little further on, opposite the Vieux-Marché-aux-Grains is the new church **Eglise de Sainte-Catherine** the interior of which is well worth seeing, it contains paintings by Crayer and Otto Venius. Returning to the Boulevard central, a tramway carriage will convey to the station du Midi.

Restaurants.

BRANCKMAN, rue Fonsny, 8, opposite the Station du Midi.

SIXTH DAY.

To visit the church of Saint-Jean-Baptiste, or of the Béguinage containing some remarkable pictures, one leaves the place de la Monnaie and the rue de l'Évêque, where you cross the **New Boulevard**; pass by the rue des Augustins, and the place du Samedi which leads direct to the church of the Béguinage. A very handsome building and the interior of which is very beautiful. In a grotto in the church is a tomb of Jesus-Christ. Also a statue of St-John the Baptist. — Behind the Church of the Béguinage is the **Grand-Hospice**. Going down the street of the same name by the side of the quays, is the great Basin and the Government **Entrepôt**. — The large building on the left of the Entrepôt is the barrack (caserne) of the PETIT-CHATEAU. Walking by the Quay du Commerce, till you reach the boulevard d'Anvers, you come in front of the **Allée-Verte** a fine avenue, with four rows of lime trees and the canal of Willebroeck on one side; this walk used to be much frequented. This road leads directly to **Laeken**, where the king's palace, the new church and cemetery are worth a visit.

There are trams every 15 minutes from Laeken to Brussels and vice-versa.

Restaurants.

AU PAVILLON DE LA REINE, immediately opposite the Canal bridge, at Laeken.

RESTAURANT DE LA GRANDE-GRILLE, Avenue de la Reine, 12.

A LA MAISON ROUGE, at Laeken.

AMUSEMENTS DURING THE SUMMER SEASON.

On Sundays.

From 1 till 1/2 past 2, of the afternoon military band in the Park.

From 1/2 past 2 till 5, promenade on the boulevards, avenue Louise and bois de la Cambre.

From 7 till 9 in the evening, concert at the Zoological gardens, rue Belliard.

From 8 till 10 in the evening, concert at the Wauxhall in the Park.

Every Sunday also on kermesse days there are fêtes and balls in one of the faubourgs.

The kermesses, which are the most frequented are those of Ixelles, Laeken, Boitsfort, Forest, Droogenbosch, and at Ruysbroeck, there is a good restaurant called *La Lampe*.

Every Sunday afternoon, there is *Jeu de paume* (tennis) on the boulevard du Midi on the exterior part, between the Abattoir and the old porte d'Anderlecht.

Week-days.

From 3 till 4, military band in the Park.

From 7 till 11 in the evening, performances. at the Théâtre Royal du Parc, the Alcazar and at the Galeries Saint-Hubert.

From 7 till 9 (evening), concert at the Zoological gardens.

From 8 till 10 (evening), concert at Waux-Hall in the Park.

AMUSEMENTS DURING THE WINTER-SEASON.

On Sundays.

From 7 till 11 (evening), performances at the theatre de la Monnaie (opera), at the Galeries Saint-Hubert, the Alcazar, at the Park theatre and at the theatre Molière (rue du Bastion, Ixelles), and at the theatre des Délassements, rue de Cologne.

Flemish representations at the Theatre National known as the Alhambra, (sometimes in the french language) and the Prado at Molenbeek-Saint-Jean.

Cafés-concerts : At the Casino of the Galeries Saint-Hubert; farces, comic songs, balls.

Week-days.

From 7 till 11 (evening), representations at the theatres de la Monnaie, Galeries Saint-Hubert, Parc, Molière and at the Alcazar. Flemish, and sometimes French performances, at the Alhambra.

From 7 till 11 (evening), Cafés-concerts at the Casino des Galeries Saint-Hubert.

Balls : at the Alcazar, rue d'Arenberg, and at the Casino des Galeries Saint-Hubert, every Saturday from December till March.

Fancy dress balls (bals masqués) take place only during the carnival time (before Lent), at the opera house, Alhambra, Alcazar and Casino des Galeries Saint-Hubert.

There is no permanent circus for horsemanship in Brussels; this entertainment is carried on by a travelling company which gives very good equestrian representations during the winter season.

USEFUL INFORMATION.

LETTERS.

Letters coming from England are distributed in the hotels at 10 o'clock a. m. and at 7 o'clock p. m.

The mails for England leave via Ostend 7.25 a. m., and 4. p. m. via Calais 7.42 a. m., and 8. p. m. Chief Post-Office Place De Brouckere, near the Boulevard du Nord and Boulevard de la Senne.

If you post a letter in **one of the postal boxes**, you must mind the time of collection. It is necessary to put on the address *via Calais* if posted after 4 o'clock. See also page 35, Post-Office.

HOTELS.

(The asterisks (*) indicate the places principally noted.)

We mention according to their importance the hotels that are most frequented in Brussels. Wine is not included in the prices of the tables d'hôte.

In the upper part of the town.

- * HOTEL DE BELLE-VUE, Place Royale, table d'hôte at 6 o'clock.
Price 6 francs.
- * HOTEL DE FLANDRE, Place Royale, table d'hôte at 5 o'clock.
Price 5 francs.
- * HOTEL DE L'EUROPE, Place Royale, table d'hôte at 5 o'clock.
Price 5 francs.
- * HOTEL MENGELLE, rue Royale, 75, table d'hôte at 6 o'clock.
Price 5 francs.

- GRAND HOTEL BRITANNIQUE**, 3, Place du Trône, table d'hôte at 5.30.
Price 5 francs.
- * **HOTEL DE FRANCE**, Mont. du Parc, 4, 8, table d'hôte at 5 o'clock.
Price 5 francs.
- * **HOTEL DE WINDSOR**, rue de la Régence, table d'hôte at 5 o'clock.
Price 4 francs.
- * **HOTEL DE DUNKERQUE**, rue des Trois-Têtes, 10, table d'hôte at
5 o'clock. Price 3 fr. 50.

In the centre and lower part of the town.

- * **HOTEL DE SAXE**, rue Neuve, 79, table d'hôte at 5 o'clock.
Price 3 fr. 50
- The Mail coach starts from this hôtel for Waterloo at 9.30 a. m.
- * **HOTEL DE SUÈDE**, rue de l'Évêque, 29, table d'hôte at 5 o'clock.
Price 4 fr. 50
- * **HOTEL DE L'UNIVERS**, rue Neuve, 40, table d'hôte at 5 o'clock.
Price 4 francs.
- * **HOTEL DE L'EMPEREUR**, rue Neuve, 63, table d'hôte at 5 o'clock.
Price 4 francs.
- HOTEL DE WELLINGTON**, rue Neuve, 43; table d'hôte at 5 o'clock.
Price 3 francs.
- GRAND HÔTEL DE L'OPÉRA**, rue Léopold, 2.
- * **HOTEL DU GRAND-MONARQUE**, rue des Fripiers, 17, table d'hôte at
a quarter past 5 o'clock. Price 3 francs.
- * **HOTEL DE LA POSTE**, rue Fossé-aux-Loups, 28, table d'hôte at
5 o'clock. Price 3 fr. 50
- * **HOTEL DE LA CAMPINE**, Marché-aux-Poulets, 45, table d'hôte at 4
and at 5 o'clock. Price 3 francs.
- HOTEL DU GRAND-MIROIR**, rue de la Montagne, 28, table d'hôte at
5 o'clock. Price 3 francs.
- * **HOTEL DE VIENNE**, rue de la Fourche, 24, table d'hôte at 5.30;
Price 3 fr. Dinners from 3 fr. and à la carte.
- HOTEL DE COLOGNE**, rue de la Fourche, 13, table d'hôte at 4 and
half past 5 o'clock. Price 2 francs.

* **GRAND HOTEL GERNAY**, Boulevard du Jardin Botanique, 15.

Dinner 3 francs and upwards.

* **HOTEL DES PAYS-BAS**, r. de l'Hôpital, 28, table d'hôte at 5 o'clock.

Price 2 fr. 50

HOTEL DES POISSONNIERS, rue des Eperonniers, 24-26, table d'hôte at 4 and 5 o'clock. (Fridays fish.)

Price 2 fr. 50

HOTEL DES QUATRE-SAISONS, Petite rue des Longs-Chariots, 16, table d'hôte at 5 o'clock.

Price 2 francs.

HOTEL DE BORDEAUX, rue du Midi, 135. Dinners from 12 to 6 o'clock.

Price 2 francs and upwards.

HOTEL DE L'EUROPE, rue Fonsny, 8, opposite the Station du Midi.

Rooms are generally 2 francs in the Hotels where the price of the table d'hôte is less than 3 francs.

BOARDING HOUSES.

CULLIFORD'S. PRIVATE HOTEL, rue Bodenbroeck, 20.

FAMILY HOTEL, kept by Wiltcher, rue Marie de Bourgogne, 25.

» » Place du Luxembourg, 17.

BOARDING HOUSE, avenue de la Toison d'or, 45.

» » rue de Vienne, 26.

» » Hôtel Gernay, boulevard du Jardin Botanique, 15.

» » rue Souveraine (avenue Louise), 73; the most

healthy quarter of the Town, kept by Madame VAN DER MAESEN, receives Families and Gentlemen at moderate terms. Table d'hôte at half-past five o'clock.

Rooms and apartments to be let are indicated by bills printed on yellow paper being exhibited in the windows of the respective houses.

For several comfortable furnished houses in the best situation of the upper part of the town, apply to the Demoiselles Van Loo, chaussée d'Ixelles, 53.

RESTAURANTS.

* **MENGELLE**, rue Royale, 75, breakfasts and dinners, according to the bill of fare (à la carte).

* **FASTRÉ**, rue des Princes, 18 (from 4 francs).

- * **PERRIN (Maison ALLARD)**, rue Fossé-aux-Loups, 69, near the Opera House, (from 4 fr.)
- * **AU ROCHER DE CANCALE**, rue Fossé-aux-Loups, 51 (from 4 fr.)
- * **DUBOST**, rue de la Putterie, 23, near the rue de la Madeleine (from 4 fr.)
- * **AUX PROVENÇAUX**, rue Royale, 40.
- * **CAFÉ RICHE**, rue de l'Écuyer, 23. Dinners at all hours (from 2 francs).

DUVIVIER, rue du Musée, 20.

* **CAFÉ AMÉRICAIN**, rue Léopold, 3.

* **L'AIGLE D'OR (Maison ROHART)**, rue de la Fourche, 41.

RESTAURANT DU HELDER, rue des Dominicains, 17.

CAFÉ DES BOULEVARDS, place des Nations, 1 and 2. Dinners from 1 to 7 o'clock (from 2 fr.)

SAULNIER, rue Léopold, 15.

AU GRAND ÉPERON, Marché-aux-Herbes. Dinners from 1 o'clock. Price 2 fr.

In the above mentioned houses dinners can be had at fixed prices.

AT THE PRINCE OF WALES, rue Villa-Hermosa, 8, near Montagne de la Cour. Dinners in English style.

AT CARTER'S, place du Musée, 18, near Montagne de la Cour. Dinners in English style.

The general dinners of Restaurants at a fixed price (prix fixe), combine a soup, three or four dishes at choice, and a dessert; the drink is not comprised in the price of the dinner.

CAFÉS AND TAVERNS.

In the upper part of the town.

THE GLOBE TAVERN, 5, Place Royale.

UNION TAVERN, 109, rue Royale.

TAVERNE JEAN, impasse du Parc, rue Royale.

HÔPE'S ENGLISH TAVERN, 39, rue de Dublin, Ixelles. (Well supplied with English newspapers).

HORTONS, PRINCE OF WALES, ENGLISH TAVERN, 8, rue Villa-Hortosa, Montagne de la Cour.

CARTER'S ENGLISH TAVERN, 48, place du Musée.

TAVERNE AUGUSTE, corner of the petite rue du Musée.

PORTE VERTE (Taverne), 20, rue Treurenberg, rue Royale.

TAVERNE LÉOPOLD, 58, rue du Commerce, Quartier-Léopold.

CAFÉ PUTE (restaurant), 24, rue Stassart, Ixelles.

JARDIN DE FLORE, 12, rue de l'Astronomie.

AU PETIT PARIS, boulevard du Régent.

CAFÉS AND TAVERNS.

In the lower part of the town.

TAVERNE ROYALE (restaurant), Galerie du Roi, Passage Saint-Hubert.

TAVERNE DE VIENNE (restaurant), 60, rue de la Madeleine. (Vienna beer).

TAVERNE VICTORIA, 14, rue des Fripiers.

TAVERNE SAINT-JEAN (restaurant), 22, rue Saint-Jean.

TAVERNE DU RHIN (restaurant), 36, rue Saint-Jean.

CAFÉ DU CERCLE (restaurant), rue Léopold, near the Opera House.

CAFÉ DE L'OPÉRA (restaurant), rue de la Reine, near the Opera House.

CAFÉ AMÉRICAIN (restaurant), 3, rue Léopold.

CAFÉ DES MILLE COLONNES, Place de la Monnaie.

CAFÉ DES TROIS SUISSES, 10, rue des Princes, Place de la Monnaie.

(No smoking allowed in the principal saloons of the above mentioned 2 cafés).

CAFÉ SUISSE, 6, Place de la Monnaie.

CAFÉ DE L'ORIENT, 30, rue de la Fourche.

CAFÉ SESINO, 3, boulevard Central, near the chief Post-Office.

CAFÉ DE LA RENAISSANCE, 30, Galerie de la Reine, Passage Saint-Hubert.

TAVERNE ANGLO-BELGE (restaurant), 12, rue de l'Empereur, Montagne de la Cour.

GERMAN TAVERN, kept by Schwartz, 27, rue des Bouchers.

TAVERNE-RESTAURANT DE LA MONNAIE, 8, place de la Monnaie.

Café des Boulevards (restaurant), place des Nations, near the Station du Nord.

Café Rubens, 39, rue de la Fourche. Good Bavarian beer.

BURTON TAVERN, 45, rue des Princes, near the Opera.

LONDON TAVERN, 15, rue de l'Écuyer.

In many of these taverns breakfasts are provided: the breakfast consists of one dish (*plat du jour*) the price of which varies from 75 c^s to 1 fr. 50 c.

Among the alimentary productions for which the Brussels bakers are well known must be mentioned the *pain à la grecque* to be got at De Groef, 36, rue de la Wiolette, also at Van Eycken's, 24, rue de Louvain.

ICE HOUSES.

BROSI, rue Treurenberg, 8.

MARCHAL, 30, rue de l'Écuyer, and at the Park (Wauxhall).

GENTRY GARDEN, rue Neuve, 63.

Ices are to be had at nearly all the cafés, and at the confectioners.

TRINK-HALLS.

In the Parc.

At the station du Nord.

At the porte of Schaerbeek.

At the porte de Namur on the Boulevard.

At the rue des Arts, near the rue de la Loi.

At the station du Midi.

ESTAMINETS.

The city of Brussels with the suburbs has nearly 2,600 estaminets. The beer usually drunk, brewed only at Brussels, is *Faro* which tastes rather hard to a stranger's palate, but which has a very large consumption (24 or 30 cent^s for the litre — 1 3/4 pint).

— **LAMBIC** is a rather stronger sort of the first brewing, it is a little dearer ; the **LOUVAIN** beer (pale) is refreshing and is drunk particularly in the summer. There are likewise the **HOUGAERDE** beer, very pale and frothy, the **DIEST** beer, thick and sweet, and the **UYTZET**, de Gand.

We draw attention below to several estaminets famous for their good beer :

AU CORBEAU, rue de l'Évêque, 40.

A LA PRESSE, rue d'Argent, 9.

AU MESSAGER DE LOUVAIN, rue de la Fourche.

AU BALLON, rue Cantersteen, 18.

AU DOUX, rue de l'Ecuyer, 29.

A LA COUR D'ESPAGNE (12 billards), rue des Bouchers, 48

THEATRES AND CONCERTS.

Théâtre royal de la Monnaie (Pl. 43) or Opera-House opera, comic opera, and ballet, performances every evening during the season except Saturday; vacation from the 1st of June to the 1st of September.

PRICE OF PLACES :

Fauteuils d'orchestre (stalls) premières loges (boxes) and baignoires, fr. 6.00.

Balcon, loge de second (2nd tier) in front, fr. 5.00.

Parquet (2nd stalls), fr. 4.00.

Second tier of side boxes (Secondes loges de côté), fr. 3.50.

Third tier and pit (Troisièmes loges et parterre), fr. 2.00.

Taken before hand, 50 c, or 1 fr. more according to the places.

Children are not entitled to any diminution to the balcony stalls nor parquet.

The Bureau de location (box office) is open every day from 12 o'clock to 3 — to receive subscriptions and book places.

Théâtre des Galeries Saint-Hubert (Pl. 43). — Comedy and Vaudeville.

PRICES : Loges de premières, loges de baignoires, stalles d'or-

chestre ; stalles de balcon (boxes on the ground tier, first circle ; orchestre stalls), fr. 4.00.

Stalles de parquet, fr. 2.50.

Stalles de galeries, loges des secondes, fr. 2.00.

Taken before hand, 50 c. extra for the boxes.

Théâtre du Parc (Pl. 23). — Light opera, drama, vaudeville.

PRICES : Avant-scènes (private stages boxes), fr. 5.00.

Premières loges (baignoires and fauteuils d'orchestre, boxes on the first circle and on the ground floor), fr. 4.00.

Stalles de galerie and deuxièmes loges (second circle), fr. 2.50.

Stalles de parterre, fr. 2.00 and troisièmes loges, fr. 1.50

Théâtre Molière (Pl. 25), rue du Bastion, porte de Namur. — Drama, vaudeville. — A new and elegant construction. Performances from beginning of October till the end of May.

PRICES : Avant-scènes, fr. 5. Baignoires de face (boxes on the ground floor in front), loges de face and the balcon, fr. 3.00.

Baignoires de côté, loges de côté (side boxes), and stalls (fauteuils), fr. 2.50.

Places may be taken in advance in the above two theatres on payment of a slight augmentation.

Alcazar royal (Théâtre des Fantaisies Parisiennes), rue d'Arenberg. — Vaudeville, operettes.

PRICES OF PLACES : Fr. 4.50, 3.50, 3.00, 2.50, 2.00.

Théâtre des Délassements (Pl. 39), rue de Cologne

PRICES OF PLACES : Fr. 1.50, 1.00, 75 c^{ts} and 50 c^{ts}.

Casino des Galeries Saint-Hubert (Plan 43), café-concert. All sorts of amusements : farces, comic songs, romances, etc.

Wauxhall adjoining the Park Theatre. Promenade concerts every evening during the summer. From the 1st of June to the 31st of August, during the closing of the Grand Theatre (la Monnaie), Concerts are given by the orchestra of that theatre from 8 to 10 o'clock in the evening. The concerts in the open air, are much frequented by the fashionable world.

In the park itself every Sunday from 1 till 2, in the week from 3 till 4 o'clock during the summer months there is military music.

Jardin Zoologique (Pl. 4 et 5). Concerts on Sundays, Tuesdays and Thursdays. Concerts on Mondays by the Military band of the garrison. Entrance for non-subscribers and strangers 1 franc, children 50 centimes.

Popular concerts and classical music, directed by M. Dupont take place every fortnight during the winter season at 1 o'clock on Sundays, at the Alhambra Theatre and occasionally at the Theatre de la Monnaie.

Conservatoire royal de musique. — The new building in the rue de la Régence, 36, was opened on the 9th April 1876. Four concerts every winter. 1^{er} rang, fr. 6.25; stalles, fr. 3.00; 2^e rang, fr. 3.00; 3^e rang, fr. 1.50.

The **association des artistes** also gives four concerts during the winter at the saloons of the *Société de la Grande Harmonie*.

Alhambra (Pl. 52). Flemish theatre some times gives performances in french.

Le Prado (Pl. 74), rue de la Sacristie, faubourg de Flandre. Representations in Flemish.

EXHIBITION OF PAINTINGS.

The Royal Museum of Painting and Sculpture, Place du Musée. (Plan 34).

The Museum of modern Paintings in the *Palais Dubut*, place des Palais. (Plan 24).

Wiertz Museum (near the Zoological Gardens) (Plan 5).

Musée Bowie (pupil of Wiertz), 208, rue du Trône. (Plan 5).

The **Palace of Justice** (Court of Cassation), two paintings. (Plan 36).

The **Hôtel de Ville** and various churches.

Exhibition by modern artists every third year, alternating with Antwerp and Ghent.

Palais de la Nation or house of representatives, in the Chamber of the Senators, is a picture by De Biefve representing *Belgium establishing Royalty*.

PRIVATE GALLERIES.

THE KING'S PALACE.

THE DUKE D'ARENBERG'S.

M. VAN PRAET (minister of the King's house), rue Ducale, 44.

M. CRABBE, rue Blanche, 4.

Mess^{rs} H. LE ROY and Son, Montagne de la Cour, 83.

Mess^{rs} BERNHEM, Montagne de la Cour, 84 and 94.

PUBLIC PROMENADES.

The Park, the Gardens of the Palais Ducal, the Boulevards, the Botanical Gardens, the Allée Verte, by the banks of the Canal, the Bois de la Cambre, etc.

Popular Festivals. The Kermesse of Brussels at the end of July, has no attractions for strangers except the procession from the church of Sainte-Gudule and a few popular games. The September *Fêtes* take place from the 23rd to the 26th of September in commemoration of the revolution of 1830. Concerts, illuminations, exhibitions. Each commune and almost every village round Brussels has its Kermesse and every Sunday during the summer is a holiday.

Baths and swimming Baths. *Bains Léopold*, rue des Trois-Têtes, 8, near the Montagne de la Cour; * *Bains Saint-Sauveur*, rue Montagne-aux-Herbes-Potagères, 33; * *Bains Saint-Louis*, rue de la Pépinière, 14; *Bains*, rue Royale, 74; *Bains du Cirque*, rue Saint-Pierre, 9; *Bains*, rue du Progrès, 50; rue de Longue-Vie, 4; rue des Chartreux, 6; *Bains Saint-Boniface*, rue de la Tulipe, 78, at Ixelles; *Bains de rivière*, river baths au Nieuw-Molen (Nouveau Moulin), at Saint-Gilles; *Economical baths and public wash-houses*, rue des Tanneurs, 87, and many others; *École de natation*, chaussée de Waterloo, à Saint-Gilles. (Plan 48).

Public commissioners, porters and messengers. This institution (private undertaking) is a great accommodation to the public and particularly for strangers; their charges are moderate.

Commissioners of hotels (private) receive 5 fr. a day.

The **English Minister** and Envoy Extraordinary is **JOHN SAVILE LUMLEY ESQ.**, H. B. M. Envoy Extraordinary, etc., etc., 42, rue du Trône.

The **consul** for Great Britain is : **M. MALTBY**, vice-consul, rue des Petits-Carmes, 11.

The **Minister for the United-States of America** is the honorable **J.-P. MERRILL**, 50, rue Belliard.

The **Consul for the United-States** is **Colonel Wilson**, 28, rue Montoyer.

Hackney Carriages — TABLE OF FARES :

Four-wheel carriages, — with two horses called *Fiacres*, with one horse called *Vigilantes*, — for drives in the interior of the city, from 6 in the morning until 11 at night, including the Quartier-Léopold and the railway stations.

	With one horse.	With two horses.
For the first 1/2 hour fr.	1 00	1 50
Each additional 1/4 of an hour.	0 40	0 60
Therefore for one hour.	1 80	2 70
» for two hours	3 40	5 10
For a drive to the Allée Verte, the Bois de la Cambre or on the external Boulevards, the hour	2 00	3 00
Each additional 1/4 of hour	0 50	0 75

For Private carriages the fare is one half more than the ordinary fare; a gratuity to the Driver is optional.

Hôtel Carriages.

One horse Cab or Clarence to the Railway station, 1 or 2 persons fr.	2 00
Coachmans' fee, 50 centimes per hour or per course.	
3 or 4 persons.	3 00
Brougham or Clarence per hour (visits) for town use.	2 50
Open carriage single or double seated, per hour.	3 00
The day, in town and suburbs	20 00

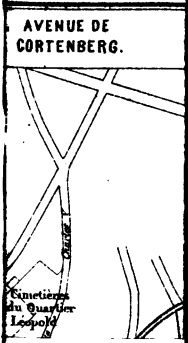
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To and from the theatre, dinner, or evening party before midnight	5 00
From 12 at night till 6 o'clock a.-m. the course	6 00

Pair horse carriages.

A drive for one or two hours fr.	8 00
Landau id. id.	10 00
To and from the theatre, dinner of evening party before midnight	10 00
The day in town and suburbs (or 7 hours)	25 00
Landau id. id.	30 00
Excursion to Waterloo, 4 to 5 persons, fare there and back	30 00
Each person above 5 persons (extra)	5 00
Landau for Waterloo, 4 persons.	35 00

Coachman's fee not included.

Carriages called *voitures de remise* may be had on hire rue Notre-Dame-aux-Neiges, 25, — rue de Spa, 5, — rue des Petits-armes, 9, — rue Villa-Hermosa, 18, — rue de Namur, 17, — Montagne de la Cour, 81, — rue Fossé-aux-Loups, 46, — rue Camp de Mars, 25.

Well recommended are Suffell's carriages; apply at 81, Montagne de la Cour.

OMNIBUSSES AND TRAMWAYS.

Run from 8 o'clock in the morning until 10 o'clock at night — in summer time later. Trams are to be met with at the *Point Central*, at the bifurcation of the *Marché-aux-Poulets* and the *Boulevard Central*. Omnibusses start from the bifurcation of the *Marché-aux-Poulets* and the *rue des Fripiers*. The prices vary from 10 to 60 centimes according the distance.

The principal lines of the Tramways are as under :

- A. BOULEVARD CENTRAL, with the Bourse on the left hand, is, on the right hand :
 - a. The Boulevard de la Senne, the old gateway of Laeken and the Chaussée d'Anvers leading to *Laeken*.

b. Boulevard du Nord, Station du Nord, rue du Progrès, o
Laeken.

c. Boulevard du Nord, place des Nations, rue de Brabant to the
Place Liedts.

On the left hand :

a. Boulevard du Hainaut to the *Station du Midi.*

b. Boulevard du Hainaut, chaussée de Mons leading to *Anderlecht.*

2. PLACE DES NATIONS.

a. Boulevards Botanique, de l'Observatoire, du Régent, Place
des Palais to the Place Royale;

b. Boulevards d'Anvers, de l'Entrepôt, Barthélemy and du Midi
to the Station du Midi.

3. PLACE ROYALE by the rue de la Régence, Boulevard de Water
loo, Porte de Hal (Museum of ancient armour) the *Station du*
Midi.

4. PLACE ROYALE, rue Ducale, rue Belliard to the *Zoological Gar-*
dens (Museum Wiertz).

5. PLACE DES PALAIS (Park).

a. Boulevard du Régent, Avenue de la Toison d'Or and Avenue
Louise to the *Bois de la Cambre.*

b. Rue Royale, Church of Ste Marie and Church of St Servais at
Schaerbeek.

6. IMPASSE DU PARC. Rue de la Loi to the *Champ des Manœuvres.*

7. RUE MARNIX, rue du Trône, rue Malibran, Chaussée de Vleurgat
to the *Avenue Louise.*

8. ANCIENNE PORTE DE NAMUR, Chaussée de Wavre, rue Goffart, rue
des Rentiers to the *Avenue d'Auderghem* (Pl. des Manœuvres).

9. STATION DU NORD to the Station du Midi and vice versa by the
new Boulevards.

10. CHAUSSÉE DE CHARLEROI by the Avenue Brugmann to *Uccle.*
Omnibusses pass through the following faubourgs : Ixelles, Mo-
lenbeek-St-Jean, St-Gilles, St-Josse-ten-Noode and Schaerbeek.
The omnibus for St-Gilles is in correspondence, with an
other one conveying to Uccle.

Omnibus to Koeckelberg.

Plans showing the lines of Tramways and the Omnibusses are on sale at the booksellers KIESSLING and C^o, 72, Montagne de la Cour. — Price : 25 centimes.

RAILWAYS :

Northern railway (*Place des Nations*) for Antwerp, Ghent, Bruges, Ostend, Germany and Holland.

Southern station (*Place de la Constitution*), for Paris, Calais, Braine-l'Alleud (Waterloo), Tournai, etc.

Luxembourg station (*Place du Luxembourg*), for Boitsfort, Groenendael, Luxembourg, Namur, Liège, Germany.

Station of the Allée-Verte, for merchandise.

Le chemin de fer de ceinture connects the several railway lines and has besides a local traffic.

POST-OFFICE.

Central office at the Temple des Augustins, place De Brouckere, on the new Boulevard, for registered letters, poste restante, post stamps, money orders, book and simple post, etc., etc., as also for the telegraph. Letters, paid or unpaid or newspapers, may be posted at any of the postal boxes which are erected in the form of columns in various parts of the city, as also in the letterboxes established at all the railway stations, There are also several *bureaux des Postes*, established in convenient parts of the town.

Post office orders may now be obtained here on England and from England on Brussels for 250 francs and under at a moderate charge as on the most part of the other countries included in the Postal Union.

Bureaux de poste secondaires, or secondary post-offices :

Station du Midi.

Station du Nord.

Rue du Pepin, 28, 30.

Place de la Chancellerie, 1.

Rue de l'Orangerie.

Boulevard de l'Entrepôt, 6.
Boulevard de Waterloo, 9 et 106.
Rue de l'Astronomie, 24.
Chaussée de Mons, 110.
Station de Bruxelles (rue de la Loi),
Station du Luxembourg.
Chaussée d'Ixelles, 267.
Rue Blaes, 45.

These offices have all the advantages of the ordinary post-offices.

The distribution of letters takes place 7 times a day for the town and faubourgs.

Post stamps of 1, 2 and 5 centimes to pre-pay Newspapers and printed matter and of 10, 25, 30, 40 centimes and 1 franc for letters may be had at all the post-offices.

The postage of letters for the whole of Belgium, prepaid (with poststamps) not exceeding 15 grammes, is fixed at 10 centimes.

Postal cards (cartes-correspondance), for the town and for the whole country, 5 centimes

The postage of letters, not exceeding 15 grammes, is 25 centimes, and 10 centimes for postal carts (cartes-correspondance), for all countries included in the postal Union. Viz, Germany, Austria, France, Great Britain, Holland (20 centimes), Italy, the United States of America, Spain, Portugal, Switzerland, Sweden and Norway, Russia, Roumania, Denmark, Egypt and Turkey.

TELEGRAPHS.

Telegraphic correspondence from Brussels for all destinatione may be taken at the following offices.

Station du Nord, rue de Brabant, Chief Office, open day and night.

Station du Midi (open from 7 a. m. till 9 p. m.).

Station du Luxembourg, the same hours.

Bureau central des Postes, place De Brouckere, from 8 a. m. till 8 p. m.

Chambre des Représentants, rue de l'Orangerie.

Rue Villa Hermosa, from 7 a. m. till 9 p. m.

The new Exchange.

Place de la Chancellerie, 4.

Boulevard de Waterloo, 9, from 7 till 7.

For the charges see le Guide officiel.

PROTESTANT PLACES OF WORSHIP.

ENGLISH CHURCHES.

CHURCH OF THE RESURRECTION. Rue de Stassart. Rev. J. C. Jenkins, M. A. Holy Communion, 9. Morning Prayer, Sermon, Holy Communion, 11. Litany, 3.45 a. m. Evening Prayer and Sermon, 7. On the first Sunday in the month instead of a Sermon the Litany will be said after morning Prayer. Holy Communion on all festivals. Daily service at 9.30 a. m., Wednesday at 11. Friday (extra) 3.30 p. m. Open for private prayer every day between 3 and 4 p. m. — Contributions are requested to enable the Committee to clear off the debt, and complete the memorial windows. Payable at Messrs. Bigwood and Morgan, 8, rue Royale.

BOULEVARD DE L'OBSERVATOIRE. — Rev. W. Drury, M. A. Morning, 12.45; afternoon, 3.30. Administration of the Holy Communion first Sunday in the month.

RUE MARNIX. — Rev. Dr. Moffat. Morning, 11; afternoon, 3; evening, 7; Wednesdays and Festival. 11 a. m. Holy Communion administered the first and third Sundays of the month, after morning service.

FRENCH, GERMAN AND FLEMISH PROTESTANT PLACES OF WORSHIP.

La Chapelle du Musée, rue du Musée (Pl. 34); *German Service*, at 10.30 a. m., and *French Service* at 12 o'clock.

La Chapelle, rue Belliard, 13 (Pl. 14) (*Quartier Léopold*). *French Service*, at 10 o'clock in the morning and 6 in the evening. (Thursday at 7 o'clock in the evening.)

La Chapelle, Place Ste-Catherine (Pl. 53), and the Chapel, rue Blaes, 93. Service in Flemish on Sunday at 10,30 a. m., and 6. Monday at 7 p. m.

Roman catholic places of worship. CHURCH OF SAINTS MICHEL AND GUDULE, low Masses. High mass, on Sundays at 10 o'clock preceded by a sermon in French of half an hour every Thursday and Saturday, and the first Monday in the month, high mass at 10 o'clock. Evening service at 5 o'clock, on Sundays and festivals, as well as every Thursday and Saturday, and the first Monday of the month.

CHURCH OF SAINT-JACQUES SUR CAUDENBERG (place Royale). High Mass on Sundays at 10 o'clock, Service every day at 4 o'clock in the afternoon; on Sundays it is preceded by a sermon (at 1/2 past 3 o'clock).

CHURCH OF SAINT-JOSEPH. Congregation of the Redemption, *place de la Société civile* (Quartier Léopold); on Sundays at 2 o'clock in the afternoon, service and a sermon in Flemish; at 1/2 past 6 o'clock, a sermon and the *salut*.

The other principal churches are :

NOTRE-DAME DE LA CHAPELLE, *place de la Chapelle*.

SAINTE-CATHERINE, *place Sainte-Catherine*.

FINISTERRE, *rue Neuve*.

NOTRE-DAME DES VICTOIRES, *Petit-Sablon*.

SAINTS-JEAN ET ÉTIENNE, *rue des Minimes*.

SAINTE-MICHEL (Society of Jesus), 38, *rue du Poinçon*.

SAINTE-JEAN-BAPTISTE, at the *Beguinage, rue du Béguinage*.

SAINTE-NICOLAS, *rue au Beurre*.

NOTRE-DAME DE BON SECOURS, *rue Marché-aux-Charbons*.

The chapels most frequented are : — the one in the *rue des Sols* (on Sundays at 11 o'clock in the German language); that in the *rue de la Madeleine*, and that in the *Avenue de la Toison d'Or, boulevard de Waterloo*.

Jewish worship, Synagogue, *rue de Bavière (Pl. 45)*,

Daily morning Service, at 7 a. m., and 7 p. m., On Saturdays 8,30 a. m. 8,30 p. m.

Service of the Sabbath from October to March at 8 3/4 and from April to September at 8 1/2 o'clock.

The Rasch Maschana at 8 o'clock.

The Jom Kippour at 8 o'clock.

The three fêtes, Pesach, Schebouoth and Soukoth at 8 1/2 o'clock.

A new synagogue is about to be built in the rue de la Régence.

Greek worship (in the Russian language), rue Bréderode, 41, opposite the Palace garden, Sunday, service at 11 o'clock.

CIRCULATING ENGLISH LIBRARIES.

KRESSLING AND Co's English, French and German circulating library; contains a most extensive and well selected assortment of works. Montagne de la Cour, 72 (Pl. 34).

ARMES' LIBRARY, rue de Namur, 2.

On the boulevards, in the Park, Place Royale, Montagne de la Cour, and in other frequented streets are kiosques (little shops) for the sale of newspapers, etc.

STEAMBOATS FOR LONDON.

South Eastern Railway Comp. (Dover, Folkestone, London), via Ostend and Dover. Through tickets and Parcels to London. Office: Montagne de la Cour, 74.

Via Ostend and Dover, Offices, Montagne de la Cour, 81 and 90a.

Via Ostend. Via Antwerp, Place Royale, 2, and Montagne de la Cour, 88.

Via Antwerp and Harwich, Montagne de la Cour, 71.

See for further information « Official Railway Guide » (*Guide officiel*).

PUBLIC ESTABLISHMENTS.

ABATTOIR (Slaughter-House), between la porte de Ninove and that of Anderlecht.

ATHÉNÉE (Chief-School), rue du Chêne and rue du Grand Hospice.

BANQUE DE BELGIQUE, rue Neuve, 82.

BANQUE GÉNÉRALE, rue des Douze-Apôtres, 22.

BANQUE NATIONALE, rue du Bois-Sauvage.

BAZAR DE LA TOISON D'OR, Sale Rooms, rue Marnix, 1, at the side of the Fontaine De Brouckere.

CAISSE HYPOTHÉCAIRE, rue du Cyprès, 8, for loans upon land, houses, etc.

CHAMBRE DES NOTAIRES, rue Fossé-aux-Loups. 52. Public sales of land, houses, etc., on Tuesdays and Wednesdays, at one o'clock.

CHEMINS DE FER DE L'ÉTAT, central administration, rue Latérale, 2.

CLINIQUE for diseases of the eyes, by Dr Tack, rue Royale, 105, consultations gratis from 8 till 10 in the morning; private consultations, rue Joseph II, 77.

CONSERVATOIRE ROYAL DE MUSIQUE, rue de la Régence, 36.

COUR D'APPEL, Palais de Justice, rue de Ruysbroeck.

COUR DE CASSATION, Palais de Justice, rue de Ruysbroeck.

COUR DES COMPTES (Audit Office), rue des Petits-Carmes, 14.

ENREGISTREMENT, direction provinciale, rue du Nord, 8. Commercial and other stamps, for contracts and bills of exchange are to be had here.

GOVERNEMENT PROVINCIAL, rue du Chêne, 22.

HOPITAL SAINT-JEAN, rue Pachéco, 52 et 58.

HOPITAL SAINT-PIERRE, rue Haute, 320.

HOSPICE DE L'INFIRMERIE, at the Béguinage.

HOSPICES RÉUNIS, rue des Alexiens.

HOSPICE DES ENFANTS TROUVÉS (for deserted children), rue du Marais, 67, 69.

HOSPICE DES ORPHELINS, Avenue de Cortenberg.

HOSPICE PACHÉCO, rue aux Laines.

HOSPICE VAN AA, chaussée de Boendael, à Ixelles.

HOSPICE, place de la Duchesse.

INSTITUT MÉDICAL OPHTHALMIQUE, Avenue de la Toison d'or, 98.

JEWISH SCHOOL, partly supported by the town, rue de Rollebeek, 28.

MINISTÈRE DE LA GUERRE, rue Royale, 3.

- MINISTÈRE DE L'INTÉRIEUR**, rue de la Loi, 4.
MINISTÈRE DE LA JUSTICE, rue Ducale, 2.
MINISTÈRE DES FINANCES, rue de l'Orangerie, 11.
MINISTÈRE DES TRAVAUX PUBLICS (public works), Place Royale, 13.
MINISTÈRE DES AFFAIRES ÉTRANGÈRES (foreign affairs), rue de la Loi, 6.
MONT-DE-PIÉTÉ (Pawning Establishment), rue St-Ghislain, 9 and 11.
OBSERVATOIRE ROYAL, boulevard de l'Observatoire.
POSTES (chief post-office), at the Temple des Augustins, place De Brouckere.
SOURDS-ET-MUETS (deaf and dumb), rue des Palais, 16.
SOURDES-ET-MUETTES (deaf and dumb females), rue Rempart des Moines, 105.
UNIVERSITÉ, rue des Sols and rue de l'Impératrice. The law course takes place every day from 8 o'clock to 12. Course administrative Mondays, Tuesdays and Wednesdays from 3 to 4 o'clock.
ÉTABLISSEMENTS AU PROFIT DE LA CLASSE OUVRIÈRE (For the benefit of the working classes) :
BOULANGERIE ÉCONOMIQUE (cheap bread), rue des Tanneurs.
CAISSE D'ÉPARGNE (Savings bank), place De Brouckere, 15, where one can deposit however so small a sum at interest at 3 per cent.

THE PRINCIPAL *CERCLES* OR CLUBS.

- CERCLE ARTISTIQUE ET LITTÉRAIRE**, in the Park.
CERCLE DU PARC, rue des Arts, 35.
CERCLE DU COMMERCE ET DE L'INDUSTRIE, in the Exchange. Entrance, rue de la Bourse.
An English Club has been established 40, rue du Trône.
Members of London Clubs are admitted without ballot.
Persons wishing to join the English Cricket Club are requested to send in their names to the Committee, care of the English Club, 40, rue du Trône.
CERCLE DE L'UNION called **CERCLE DU BAC**, rue Royale, 40.

CERCLE DU CONCERT NOBLE, rue d'Arlon.

SOCIÉTÉ DE LA GRANDE-HARMONIE, rue de la Madeleine, 87.

SOCIÉTÉ DE LA PHILHARMONIE, rue des Augustins, 19, near the Temple des Augustins.

MARKETS.

Near the Exchange and the Boulevard Central are the *Halles Centrales*, a covered provision market resembling its namesake at Paris.

Place St-Géry, Place du Grand-Sablon, Meat Market near the Colonne du Congrès, the Covered Market for Flowers and Vegetables, Entrance from the rue de la Madeleine and rue St-Jean.

CLOSETS.

Galleries of Saint-Hubert (Galerie du Prince, 1).

In the Park, near the little Basin.

Galerie du Commerce (rue Neuve, 21).

} 15 centimes.

THE STRANGER'S GUIDE TO BRUSSELS

HISTORICAL NOTICE.

Brussels (in *French* Bruxelles, in *Flemish* Brussel), the capital of the kingdom of Belgium and the chief-town of the province of Brabant, is situated nearly in the centre of one of the richest and most highly cultivated countries of Europe. Its numerous lines of railway place it in direct communication with the great nations to which it is contiguous, its distance from Paris is only 180 miles, and thus Brussels is under the most favourable conditions for progressing in arts, and industry, as well as in intellectual conquests. The city is partly situated on a plain crossed by the Senne, a little river now covered but which runs from south to north in the direction of the Scheldt of which it is a tributary stream, and partly on the irregular hills which border the right shore of the same river and extend towards the forest of Soignes. Its position on the verge of both the Flemish and Walloon divisions of the population is also evidently most favourable for a capital.

The origin of this city is unknown. According to the legend Saint-Géry, Bishop of Cambrai, came towards the end of the 6th century, to preach the gospel on a small island formed by two branches of the Senne. A chapel was erected there, and a few fishermen's huts very soon began to gather round it. This island then took the name of Saint-Géry and was the cradle of Brussels.

The name of Brussels for which more than twenty derivations have been suggested probably comes from the old Flemish word Broecksel or Marsh. This name is mentioned for the first time in history, in 706, but the town only really commenced to be of importance towards the end of the 10th century, when it became the ordinary residence of Charles, Duke of Lower Lotharingia, son of Louis the IVth, called d'Outremer, and the unfortunate competitor of Hugues Capet. Charles caused the body of Sainte Gudule, who died at Ham, near Brussels in 712, to be transported to the chapel of his castle dedicated to Saint-Géry and situated on the spot where the square or place now known by that name, stands. Since 1047 the body has reposed in the church erected in honour of Saint-Michael, patron of the city. The city was first surrounded with walls in 1044, some remains of which are yet extant. The modern city owes its existence to the Counts of Louvain, who established their dwelling at the *Caudenberg* (Froid-Mont, anglice « cold hill, » place Royale). These Counts of Louvain, afterwards (1106) Dukes of *Lotharingia*, were called from the 13th century, Dukes of Brabant. A representative of that line, John Ist, overcame, at the celebrated battle of Woeringen (1288), the Count of Gueldre and the Archbishop of Cologne (*see the painting in the Hôtel de Ville*).

In 1213 the city was besieged by Ferrand Count of Flanders, the Earl of Salisbury and the Count of Holland, who

wished to compel Duke Henry the 1st to join in a league against his father-in-law, Philip Augustus of France. The 17th of August 1356 (bad Wednesday), Wenceslas of Luxemburgh, Duke of Brabant, was vanquished in his turn on the heights of Scheut (outside the gate of Ninove) by his brother-in-law, Louis de Male, Count of Flanders; but Everard T'Serclaes, a nobleman of Brussels, drove out the Flemish in the same year. They raised a strongly fortified enclosure (1357-1379), nearly where the boulevards now are. Everard T'Serclaes was assassinated in 1388^e by order of the Lord of Gaesbeek (*see the painting on the ground floor of the Hôtel de Ville*).

In 1370 some Jews who inhabited Brussels were accused of having stolen from the Church of Saint Catherine, consecrated wafers and of stabbing them with daggers in a transport of fanaticism. The legend says that the wafers bled. They were restored through the information of a reformed Jew. The supposed guilty parties were burnt alive; numerous fêtes were instituted to commemorate the restoration of the miracle and the miraculous wafers.

The cruelty exercised against the jews led them to retaliate upon the christians, — and hence the vengeance of the holy wafers.

In 1405 an extensive fire destroyed 2,000 houses and 1,400 looms. The Hôtel de Ville was already begun at that period. In 1406 Brabant devolved by the death of Jeanne, widow of Wenceslas, to Antony Duke of Burgundy, brother of Jean sans Peur (John the fearless). His son, John IV, married Jacqueline of Bavaria, Countess of Hainaut, of Holland and of Zealand. At length the Duke of Burgundy, Philip the Good, united (1430) under his sceptre Brabant, Limburgh, Flanders, Artois, Malines, Hainaut, Luxemburgh and Holland. From this epoch dates the introduction into this city

of French manners and language, which have continued to spread ever since. Brussels became one of the principal cities of the powerful Burgundy. The order of the golden fleece was instituted by Philippe le Bon. In spite of his love for Isabel of Portugal, whom he married, he had not banished from his heart a cherished mistress at Bruges, whose wit and rare beauty had captivated him, although her hair was red. He had promised her to hand her « golden locks » down to posterity and to establish the order of the golden fleece. This promise he kept, profiting by the occasion of his marriage with Isabel of Portugal at Bruges on the 10th of January 1430. A grand tournament was held in 1444 at Brussels in which 225 cavaliers were engaged. Arts flourished, and oil painting invented by Jean Van Eyck soon became remarkable, and science was developed, The *Burgundian library*, now united to the Royal library of Brussels, possesses some precious manuscripts of that period. The art of manufacturing cloths, carpets, silks and lace, likewise attained great perfection in Brussels.

The Belgian provinces passed successively to Charles the Bold, to Mary of Burgundy, his daughter, who married Maximilian of Austria, and to Philip le Beau (the Handsome), their son, who by his marriage with Jeanne la Folle (mad Jane) the heiress of Spain, prepared the greatness of Charles V (Charles-Quint). The life of Mary of Burgundy though short, was eventful, and her end melancholy. In conflict with the States who had formed a Regency and had condemned her two counsellors Hugonnet and Imbercourt to death, we behold her rushing on the scaffold to save them — only to see them fall — and we find her some years afterwards at a hawking party by the side of her husband Maximilian where she met with the accident which caused her death at the age of 24. Brussels, which was then

in fact the capital of the Netherlands, witnessed the birth of three daughters of Philippe le Beau; Eleonor, Elizabeth, and Mary. The first married Francis I, King of France, the second Christian I, King of Denmark, and the third Louis II of Hungary. Charles V was born at Ghent the 24th of February 1500; he was recognized successively as sovereign of the Low Countries, of Spain, the two Sicilies, the New-world, the German possessions of Maximilian, of Bohemia and Hungary, and was finally elected Emperor of Germany in 1519. His aunt Margaret of Austria and afterwards his sister, Mary of Hungary, governed the Netherlands in his name and resided at Brussels. It *boasts* that under his reign it had at one time seven crowned heads within its walls. The Emperor himself; Philip his son, King of Naples; Maximilian, King of Bohemia; the Queen of Hungary; the Duke of Savoy, King of Cyprus; the Duchess of Lorraine, Queen of Jerusalem and Muley-Hassan King of Tunis. In 1549 Charles caused his son to be there recognized as his successor, and then solemnly abdicated in 1555 (*see the painting at the Palace of Justice*). Brussels was much embellished at that period and the Willebroeck canal was finished (1561).

Regal power has generally been found to possess charms too strong to be willingly resigned, yet Brussels has witnessed two exceptions to this remark. Besides Charles-Quint, Christiana of Sweden voluntarily abjured her crown in 1754. Nor less disinterested was Leopold Ist who during the general disturbances in France and Germany in 1848 offered, and was ready, to resign his crown. The country with equal generosity entreated him to retain it.

In 1565, religious troubles broke out; the Nobles to the number of 400 assembled and presented a petition to Margaret of Parma, natural daughter of Charles V, on the 5th April 1566 (*see the painting at the Palace of Justice*). Margaret had

already succeeded in re-establishing tranquillity in the country, when the Duke of Alva arrived at Brussels on the 22^d of August 1567, at the head of an army. He caused the Counts d'Egmont and de Hornes to be arrested and beheaded on the 5th of June 1568 on the Grand'Place at the foot of the town hall (*see their statue on the Grand'Place*). After a bloody war in which there were many vicissitudes, the Prince of Parma, Alexander Farnèse, subdued the city of Brussels the 10th of March 1585; the southern portion of the Netherlands, Belgium, remained catholic and Spanish, while the North formed the Republic of the United Provinces. On the 5th of September 1599, the Archduke Albert and Archduchess Isabella made their solemn entry into Brussels which enjoyed from that time great tranquillity. At the same epoch painting improved greatly in Belgium and the school of Rubens attained high renown.

The subsequent decline of Belgium and Brussels (altho since recovered) dates from the second half of the 17th century. In consequence of bad government, seven formidable riots broke out in the town from 1657 to 1684. Louis XIV invaded the country. The plague destroyed 4,000 persons in Brussels in 1667. New fortifications were erected. From the 13th to the 15th of August 1695, Marshal Villeroy bombarded the town from his position on the heights of Scheut chaussée de Ninove, and destroyed 3,830 houses in the centre of the town. But the rich buildings which like a framework surround the Grand'Place were promptly rebuilt. On the 28th May 1706, Marlborough entered Brussels in the name of the Anglo-Austrian league and on the 11th April 1713 Belgium passed to Austria by the peace of Utrecht.

The tyranny of the Marquis de Prié, minister plenipotentiary of the Emperor Charles the VIth, caused some troubles to break out, and on the 19th of September 1719 the

Grand'Place was the scene of bloodshed by a fresh judicial murder, viz that of an old man, Francis Agneessens, whose memory is held in veneration by the inhabitants of Brussels. (*See in the Exchange boulevard Central, 2^d floor (salle de l'Union syndicale) the painting by J. VAN SEVERDONCK representing the condemnation of Agneessens.*)

In 1731 under the Archduchess Marie-Elizabeth, the ancient palace of the Dukes of Brabant on the Caudenberg (Place Royale) became a prey to the flames; the fire broke out at midnight and burnt with such violence that in about four hours the whole palace was consumed. The Archduchess was saved almost by a miracle, escaping in her night-dress, the room fell in immediately afterwards and one of her maids of honour, the young Countess of Ullefold, perished in the flames.

The King's stables, in the rue de Namur, are the only remains of that palace; the residence was transferred to the hotel of Nassau now the Museum. The Governor, Charles Alexander of Lorraine, the brother-in-law of the Empress Maria Theresa, could not prevent the Marshal de Saxe from invading Belgium in 1746 and entering Brussels in the name of France. Louis XV visited it on several occasions. The occupation lasted three years. It was under Charles of Lorraine, the most beloved of the Governors (*see his statue on the place du Musée*), that the changes in the old Park, and the Place Royale, were brought about, and the surrounding dwellings erected.

The statue of Charles of Lorraine formerly stood in the place royale, where the equestrian statue of Godefroid de Bouillon now stands. Twice over-thrown by the French, once under Dumouriez in 1794, it was finally fixed in the place du Musée.

The time of Maria Theresa is still called « *the good old time.* »

Her son Joseph II by his ill-timed reforms provoked a revolution at the head of which was the advocate Vandernoot. After sustaining a defeat on the 27th of October 1789 by the General Schroederer, near Turnhout, the Austrians evacuated Brussels on the 12th of December. But owing to a civil war which broke out between the Vandernootistes (the popular party) and the Vonckistes, Marshal Bender re-entered Brussels in the name of Joseph the second on the 3^d of December 1790.

The life of Joseph II abounds with interest. His motives appear to have been pure, but he fell upon evil days or was not understood ; and the Belgians had reason to regret that they resisted him in the execution of his plans.

He expired in Febr. 1796, having written for himself the following epitaph : « *Here lies Joseph II unfortunate in all his undertakings.* »

The battle of Jemmapes opened the country to the French, and on the 14th of November 1792, Dumouriez entered the town. The battle of Fleurus gave Belgium a second time to France with which it was incorporated for 20 years. Brussels became the chief town of the department of the Dyle. The 1st of February 1814 the Allied Troops arrived in their turn and Belgium was given up to Prince William of Orange-Nassau, then King of the Netherlands. The glorious battle of Waterloo (1) (12 miles from Brussels) gained the 18th of June 1815 by Wellington and Blucher over the French army, put an end to the reign of Napoleon, and established for a time the union of Belgium with Holland. But the griefs of the Southern provinces against the Dutch government produced the revolution which broke out on the 24th and

(1) The account of the battle will be found in the treatise entitled « *A Day at Waterloo* » published by MM. Kiessling and Co.

25th of August 1830, in Brussels and to which Belgium owes its nationality.

From the 23rd to the 26th of September took place the attack in the Park by the Belgian volunteers, which determined the retreat of the army of Prince Frederick of the Netherlands. All the country rose up in arms and the Dutch almost entirely evacuated it. The national Congress voted the most liberal constitution of the Continent of Europe, and on the 21st of July 1831 Prince Leopold of Saxe-Cobourg (widower of the princess Charlotte of Wales), was inaugurated on the Place Royale, first King of the Belgians. In July 1856, the twenty fifth anniversary of that event was celebrated throughout Belgium with the greatest solemnity. Leopold Ist died the 10th of December 1865 and his son and successor Leopold II took the oath and was inaugurated the 17th of December on the same year.

According to the report published in the *Almanach Royal Officiel* the population of Belgium on 31st December 1874 amounted to 5,336,634 inhabitants. In 1831 : 3,785,861 only, of whom about 2 1/2 millions, are Flemish and about 2 millions, Walloons. About 15,000 only of the population are Protestants, and 3,000 Jews. The principal Protestant Communities are at Brussels, Antwerp, Ghent, Liége and Verviers. In East Flanders, the most densely peopled district, there are 700 inhabitants to each sq. mile; in E. Flanders and next to it the Provinces of Brabant and Hainaut are, with the exception of some of the manufacturing districts of England, among the most densely peopled-districts in the world. The country is divided into nine provinces viz :

- | | |
|--|-----------|
| 1° Anvers (Antwerp) chief city <i>Anvers</i> , with 126,000 inh. | |
| 2° Brabant, chief city <i>Bruxelles</i> , with | |
| 8 faubourgs, | 400,000 » |

3° West Flanders, chief city <i>Bruges</i> ,	48,000	»
4° East Flanders, chief city <i>Gand</i> (Ghent),	122,000	»
5° Hainaut, chief city <i>Mons</i> ,	25,000	»
6° Liège, chief city <i>Liège</i> ,	106,000	»
7° Limbourg, chief city <i>Hasselt</i> ,	10,000	»
8° Luxembourg, chief city <i>Arlon</i> ,	7,700	»
9° Namur, chief city <i>Namur</i> ,	25,000	»

The observant traveller will be interested in the marked difference between the various races of which the Belgian nation is composed. The *Walloons* of Namur, Liège, Verviers etc. who are believed to be partly of Celtic extraction, are remarkable for their enterprising and industrious, and at the same time, passionable and excitable character. The *Flemish* who constitute about three-fifths of the population, are a some what phlegmatic race of Teutonic origin; they are preeminently successful in agriculture and those pursuits in which energetic action is less requisite than patient perseverance, and their language is of the Teutonic stock being closely akin to the Dutch. A third element is the *French*. Political refugees and obnoxious journalists who frequently transfer the sphere of their labours from Paris to Brussels, while a considerable proportion of the Belgian population in the principal towns affect French manners and customs, are frequently educated in France, and are often entirely ignorant of the Flemish language.

The boundary between the Walloon and Flemish languages is a tolerably straight line drawn from Liège southwards past Brussels to Calais. Flemish being the language of the North and the Walloon that of the South.

French is the language of the government, the legislature, the army, of most of the newspapers, of public traffic, of literature, and indeed of all the upper-classes as it has been since the time of the crusades.

The Walloon language which resembles a very corrupt dialect of French or *rouchi français* as it is termed by the French, is a Celtic-Franconian-Romanic patois, occurring occasionally in ancient documents and poems, and not entirely without its literature, but almost as unintelligible to a Frenchman as to an Englishman or a German.

The following popular rhymes from « *the Almanach par maître Matthieu Lansbergh* » will serve as a specimen of the language.

JANUARY

Il gna pu d'brodli ki d'pous-
sir.

Il y a plus de brouillard que de
poussière.

FEBRUARY

Li chòd sop' so on vi stou-
mak.
So n'freat pai, on bon spet
cazak.
Ne fri nin pu d'bin ki l'solo.
Si voléf' lûr on po sor no.

La chaude soupe sur un vieil
estomac.
Dans un pays froid une bonne
épaisse casaque.
Ne ferait pas plus de bien que le
soleil.
S'il voulait luire un peu sur nous.

The Flemish language differs but slightly from the Dutch, Some slight orthographic differences which existed in the Flemish language were officially suppressed in 1865. The Flemish language, still has its partisans, and then still are writers who, now adhere to the Flemish language, particularly M. *Henri Conscience* and M. R. *Snieders*, well known as writers of romance, also the poets *Van Beers*, *Van Duyse*, *E. Hiel*, etc.

There are 5,350 of the Roman Catholic secular clergy, that is, one for every 950 of the population, each of them receives an average stipend of 718 francs from the state ; the number

of the regular clergy is about 2,600. There are also upwards of 12,000 nuns and sisters of charity, who as well as the monks, are chiefly engaged in tuition and attendance on the sick and indigent.

The Archbishop of Malines is the primate of Belgium and there are five episcopal dioceses, viz : those of Liège, Namur, Tournai, Ghent and Bruges.

Brussels has rapidly increased and has been considerably beautified since 1830. The population which was in 1783 — 74,427 inhabitants had become reduced in 1800 to 66,297, but in 1829 had risen to 98,279. The last accounts which date from the 1st January 1875 now raise the number of the inhabitants of the town properly so called to 190,000; including the eight suburbs which now form part of the metropolis viz :

Etterbeek (8,000 inhabitants), Ixelles (29,000), St-Gilles (22,000), Anderlecht (18,000), Molenbeek-St-Jean (37,000), Laeken (17,000), Schaerbeek (32,000), Saint-Josse-ten-Noode (28,000), the population amounts to nearly 400,000.

There are upwards of 12,000 German and 6,000 English residents. The fluctuating population of foreigners is not comprehended in it.

The budget of the town for 1876 amounted to 51,262,460fr. for receipts and 51,410,056 francs for expenses.

The abolition of the city dues or octrois, in permitting the suppression of the gates and enclosures between the town and the suburbs, has greatly tended to increase, and will not fail still further to increase, the prosperity of the town. The law decreeing that abolition was put in force the 24th of July 1860, the 29th anniversary of the inauguration of King Leopold I, and that date will continue memorable.

We have said that Brussels is situated on the limit or boundary of the Walloon and Flemish populations, nevertheless

the French language is generally spoken. The Court, the nobility, and the wealthy portion of the middle classes, do not employ any other language. Flemish is only in use in the lower part of the city, where the greater number of work-people and small shopkeepers live; now however they are nearly all beginning to speak French.

The climate is good and the town and suburbs have been supplied for some years with an abundance of water from excellent springs situated in the environs of Waterloo, which is collected in a great reservoir at the end of the rue de l'Arbre béni; called the *réservoir des eaux de la ville* and from thence distributed.

The water is conducted by pipes into the houses for which a moderate annual tax is levied. The fountains are likewise supplied from this source. The purity of water is the safeguard of a city. Numerous other improvements such as the electric clocks, placed in the principal streets, the macadamising in great part of the boulevards, new streets, etc., were executed under the direction of the Burgomaster, Charles de Brouckère, who died the 20th of April 1860. In honour of him a monument in form of a fountain worthy of attention, and supporting his bust, is erected on the site of the ancient *porte de Namur*. The designs are by Beyaert.

Brussels is well known for the manufacture of the lace which bears its name. The flax which is used in its manufacture is gathered in the environs of Hal on the south line about three leagues from Brussels.

The lace is less expensive than formerly, as the flowers or « sprigs » are now sewn open a ground of tulle instead of one made by hand. The flowers are either manufactured with the bobbin (*fleurs en plat*) or with the needle (*fleurs en point*).

About 130,000 women are employed in the manufactures in Belgium and the value of their work is about 50 millions francs annually. *Bóval-De Beck's lace manufactory*, 74, rue Royale, as also the lace manufactory of Desmarès, 74, ^{bis} rue Neuve, merit a visit.

Brussels is equally famed for its coach building, joinery and articles of elegant furniture.

Great works, entrusted to an English Company, have been executed for the enclothing of the river Senne, which has been vaulted over in its course through the town.

Two collectors (receptacles) placed one on each side of its course, are formed to receive the foul waters and sewage, which till now have found their way into the Senne and produced those emanations of which the inhabitants of the neighbourhood, have so justly complained. These two collectors, which pass under the Boulevards, unite at Schaerbeek, forming one collector, which conveys the sewage to Haeren, where are established works for utilising it upon the model of those of Paris and London.

The Senne is straightened in its course in the town, and the ground gained by the vault or covering forms a boulevard in a straight line from the temple des Augustins to the boulevard du Midi, and from the opposite side as far as the boulevard d'Anvers; the cost has been 15 millions of francs. This boulevard traverses the entire length of the city in passing above the Senne. It is called the boulevard du Hainaut and boulevard Central, and divides at the temple des Augustins; the right, forms the boulevard du Nord, terminating at the station du Nord, and the left, forms the boulevard de la Senne, running into the boulevard d'Anvers. On the new boulevard is the new Exchange and the markets (Halles centrales) both worth a visit. The King laid the first stone on the 6th of May 1867, and the new boulevard was

opened to the public with great pomp on the 30th November, 1871.

Extensive works are now (June 1876) in progress in the upper part of the town, near the rue Royale. The ancient quarter of Notre-Dame-aux-Neiges, has been pulled down to make way for a new quarter with several new streets and squares.

Brussels, capital of the kingdom, is the residence of the King, but the royal family resides mostly at Laeken near Brussels.

King Leopold II was born at Brussels the 9th of April, 1835. He is the eldest surviving son of the late King Leopold I, (who died 10 December, 1865) and of the late queen Louisa-Maria of Orléans (who died 11 October, 1850), daughter of the late Louis-Philippe, King of the French. The first born child and son of the late King and Queen (who was the first Duke of Brabant of the present dynasty) died at the age of ten months, and was buried in a vault at St-Gudule's, 24th of May, 1834, where many former Dukes of Brabant repose.

King Leopold II married the 22nd of August, 1853, the Princess *Maria-Henrietta of Austria*, born at Pesth the 23^d of August, 1836.

The issue of this marriage are :

1st. The Princess Louise-Marie-Amélie, born at Brussels the 18th February, 1858, married the 4th February 1875 to the Prince Ferdinand-*Philippe-Marie-Auguste-Raphael*, duc de Saxe (born 20 March 1844).

2nd. The Prince Léopold-Ferdinand-Elie-Victor-Albert-Marie, Duke of Brabant, and Count of Hainaut, born at Laeken, the 12th of June, 1859, died at the palace of Laeken the 22nd January, 1869. His remains are now deposited in the new church dedicated to the memory of the late Queen at Laeken.

3rd. The Princess **Stéphanie-Clothilde-Louise-Herminie-Marie-Charlotte**, born at Laeken, the 21st of May, 1864.

4th. **Clémentine - Albertine - Marie - Léopoldine**, born at Laeken, the 30th of July, 1872.

Brother of the King :

The Prince **PHILIPPE**, Count of Flanders, Duke de Saxe, born the 24th of March, 1837, married the 25th of April, 1867, the Princess **Marie-Louise** of Hohenzollern Sigmaringen, born the 17th of November, 1845.

Issue of the marriage :

1st. The Prince **Baudouin-Léopold-Philippe-Marie-Charles-Antoine-Joseph-Louis**, born the 3rd of June, 1869 and the twin Princesses.

2nd **Henriette Marie-Charlotte-Antoinette**.

3rd **Joséphine-Marie-Stéphanie-Victoire**, born 30th November, 1870, who died 18th January, 1871.

4th **Joséphine-Carola-Marie-Albertine**, born 18th October, 1872.

5th **Albert-Léopold-Clément-Marie-Mainrad**, born 8th April, 1875.

Sister of the King :

The Princess **MARIE-CHARLOTTE**, born the 7th of June, 1840, married the 27th July, 1857, the Archduke **Ferdinand Maximilian**, late Emperor of Mexico (April 1864). He was made prisoner of war by president Juárez and shot by his orders the 19th of June, 1867. This unfortunate Prince was born the 6th of July 1832.

The civil list is 2,711,322

The grant to the Count of Flanders is 250,000

The general strength of the Belgian army (which is recruited by voluntary enrolment and by drawing lots) is, for the effective force, on pay, and on a peace footing, about 40,000 men (8,800 horses); and on a war footing, 96,977

men (3,373 officers). It is in four divisions, corresponding to so many territorial military divisions (Ghent, Brussels, Mons and Liége), and each commanded by a Lieutenant-général. The principal military depôt is at Antwerp.

The infantry comprises 19 Regiments, viz :

1 Regiment of carabiniers, 3 regiments of chasseurs à pied, 14 regiments of the line and 1 regiment of grenadiers.

The Cavalry is divided into 8 regiments, viz :

2 Regiments of chasseurs à cheval, 4 regiments of lancers, 2 regiments of guides, together 8,438 men, 7,262 horses. The artillery comprises 7 regiments of horse and foot artillery, together 15,206 men, 5,848 horses. There is also 1 regiment of engineers.

The *colours* of the country since 1831 have been red, yellow, and black, in parallel juxtaposition with the staff like those of France. They were the colours of the ancient Duchy of Brabant, under which in 1789, the Brabançon revolution, led on by *Van der Noot* and *Vonck*, triumphed over the Austrian rule.

The arms of the kingdom are the *Lion of Brabant* rampant, with the device: « L'Union fait la force » (In union is strength). The only national order is that of « Léopold » founded in 1832 and comprising five different grades.

The national income in 1875 amounted to 243,032,600 frs. the expenditure to 238,281,441. The national debt amounted to 1,059,446,006 frs.

Belgium possesses 59 merchant ships of an aggregate burden of 32,346 tons, including 19 steamers, and 266 fishing-boats of 9112 tons.

The legislative power is collectively exercised by the King, the Chamber of representatives, and the Senate.

There are 124 members of the Chamber of representatives,

who are elected for 4 years; every two years one half of them are renewed.

Each member not residing in Brussels is allowed 200 florins (423 fr. 28 c.) per month during the Session.

The Senators are elected for eight years; half of them are renewed every 4 years.

The Senate is composed of 62 members who to be eligible must be 40 years old and pay in taxes to the amount of 1,000 florins (fr. 2,116 40).

The fundamental laws of Belgium are to be found in the written Constitution of 1831; of which the Napoleonic Code forms the basis.

In instruction there are three grades:

Instruction primaire: The district and elementary schools (2,942 in the kingdom; 8 at Brussels).

Observe likewise the institution de demoiselles primaire supérieure, Chaussée d'Ixelles, 165 (Brussels), which has *un jardin d'enfants* (a garden for children) according to Froebel's method.

Instruction moyenne: Ecole moyenne, rue du Grand'Hospice, the Athenæum divided in two sections: 1° *humanités*, rue du Chêne; 2° *professionnelle*, rue du Grand'Hospice. Pensionnat de l'Athénée royal, rue des Sables, 22 to 26, Jesuit's Colleges, viz: Collège St-Michel, rue des Ursulines, 10 to 16. Pensionnat St-Michel, rue des Ursulines, 17 to 25. Institut St-Louis, rue du Marais, 119-121.

École modèle, Boulevard du Hainaut, 80. Institution communale d'éducation pour les jeunes filles, rue du Marais, 66-68. Ecole professionnelle pour les filles, rue du Marais, 94. Ecole des filles (Denier des écoles), rue de Ruysbroeck, 43.

Instruction supérieure: The State universities, at Ghent and Liège; the free universities, at Louvain (the catholic university), and at Brussels (the liberal or free university).

Ecoles normales et primaires supérieures : at Brussels, Ixelles, Nivelles and Lierre for training masters.

L'école militaire and *l'école de guerre* : à la Cambre, near the entrance of the bois de la Cambre are intended to supply officers to the different branches of the infantry, cavalry, artillery, and engineering, for the staff, and the navy.

The state school of veterinary surgeons is on the Boulevard d'Anderlecht, 70-71 at Cureghem near Brussels.

The Royal school for music (the Conservatoire royal, rue de la Régence, 36. Director M. Gevaert.

L'Observatoire royal under the direction of M^r Houzeau since April 1876, successor of the late Quetelet who died April 1874.

The Royal Academy of fine arts, rue de la Régence. Director M. Eugène Simonis.

The Royal Academy of science, letters, and the fine arts of Belgium, is held at the Museum but will be shortly removed at the Palais Ducal.

The following verses are generally quoted as characteristic of the different towns of Belgium. It appears that the monk who had no better occupation than to compose them, has been rather happy in his sallies.

Nobilibus Bruxella viris, Antwerpia nummis,
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis .

Brussels may pride herself in her nobility, Antwerp in her capitalists, Ghent in the ropes round her neck (in allusion to its submission after the revolt in 1540); Bruges may boast of her pretty girls, Louvain of her learned men, and Malines of her fools. It is said, that the latter hit alludes to an event in the chronicles of Malines. One evening, the burghers set all the fire pumps of their good city going; when after many efforts, they discovered the fire they were combating

was simply the moon, which was shining through the openings in the tower of the Church of St. Rumbold.

The British population of Brussels is, as may be supposed, very fluctuating. Nevertheless there is generally left such a stratum of the old stock as becomes the foundation for good society which is very well kept together. The Church of England too is admirably represented by her ministers and their congregations, while the Belgian government liberally assists in supporting three English Protestant Chaplaincies.

An English Church, erected by subscription, is in the rue de Stassart, Ixelles.

Nor is Charity forgotten. « The British Charitable Fund » supported by contributions, was established in 1815. It relieves British subjects in distress without distinction of creed; its object is, in general, to distribute money, clothes, food and coals; to provide medicines and medical attendance for the sick, and a decent interment for the dead; to forward destitute applicants to their places of destination, and, in short, to promote the relief of distressed British subjects in any way that may seem desirable to the Committee.

Patron His Majesty King Leopold II, President, His Excellency John Savile Lumley Esquire. C. B. H. B. M., Envoy extraordinary.

The Committee meet every Wednesday, between the hours of two and three, at N° 87, rue de Stassart, to consider applications.

M. Jones, 58, Rue de la longue Haie, is Hon. Sec. of the Society and M. Ayers is appointed to receive contributions from British Residents and Travellers. Subscriptions will also be received at the Old English Bank, 8, Rue Royale.

A General Meeting is called once a year to audit the accounts.

The inhabitants may likewise be favorably mentioned for

the care they take of their own poor and afflicted. There are several asylums and hospitals provided for their use. There are likewise several *Monts-de-Piété* (Pawn Establishments) the largest of which is in the rue Saint-Ghislain, 9-11, where loans upon pledges are made by Government upon easy terms and moderate interest. The profits are given over for the benefit of the poor.

The private schools of Brussels, both native and English, are highly to be recommended. We mention *D^r Grossmann's* establishment. Superior Private Education for Young Gentlemen, 73. Rue des Rentiers, Brussels, where pupils are prepared for Oxford, Cambridge or Woolwich and thoroughly instructed in *French, German, English, Latin, Greek, Mathematics* and *Music*. Spacious House and large Garden near the Zoological Gardens.

Amongst the English schools for Young Gentlemen, particularly to be recommended, are those conducted by the Rev. J. C. Jenkins, rue St-Bernard, 29; the Rev. A. K. Harlock, Rue d'Edimbourg, 29, and M^r C. E. Robinson, rue de Stassart, 77, in which the pupil may either begin with the most elementary instruction in English and French or continue his advanced studies in both languages, he has also the advantage, not usually found in English schools of continually practising himself in French conversation.

There is also a wellknown and special establishment for the sons of gentlemen who are preparing for the Army, Navy and Civil Service Examinations, where French and German are constantly spoken in the Director's own family. We allude to that conducted by M. J. F. Wiechmann, chaussée de Charleroi, 45, and recommended by the highest English families.

The salubrity of the town is proverbial.

The winters of Brussels are usually mild, but sometimes

there is snow and frost sufficient to allow sledges to be used on the Boulevards, and skating for a month.

The winter of 1870-71 will be memorable for its severity.

☞ Those persons who wish to visit the other towns of Belgium are strongly recommended to purchase « *Baedeker's Belgium and Holland* » the best and most practical Guide always to be had at Messrs Kiessling & Co, Brussels, Montagne de la Cour, 72.

DESCRIPTION
OF THE
PRINCIPAL OBJECTS OF INTEREST
AND THEIR SITUATION

THE CENTRE OF THE CITY.

N. B. The figures between parentheses refer to the new plan of Brussels.

To enable a stranger to direct his course and probably dispense with a professional guide, it is requisite to take a glance at the map and select certain points by which to steer. The city properly so called is surrounded by Boulevards and forms nearly a regular pentagon, the base of which extends from the Observatory to the great Basin having its summit at the Porte de Hal. This pentagon is divided nearly equally by a long street which winds from the old Flanders gate to that of Namur (Fontaine De Brouckère) and which receives successively the names of rue de Flandre, rue Sainte-Catherine, Marché-aux-Poulets, Marché-aux-Herbes, rue de la Madeleine, Montagne de la Cour and rue de Namur. There are three large thoroughfares, which traverse the city almost in straight lines. The first extends from the Boulevard du Nord to the Boulevard du Hainaut. The second runs from the Station du Nord to the Station du Midi, and the third starts from the rue Royale extérieure, crossing the Place Royale, and follows the rue de la Régence up to the new Palais de Justice. We

will take as the centre, the **Galleries Saint-Hubert**, situated about the middle of the town, and entered from the **Marché-aux-Herbes**, near the **Grand'Place**.

For those persons who have only one or two days to spare for seeing Brussels, the places most worth seeing have been already referred to, in the commencement of this work.

The Galleries Saint-Hubert, generally called the passage (New plan of Brussels, 43), receive their name from a small street on the site of which they stand : they were erected after the design of the architect **Cluysenaer**, commenced Mai 6th 1846, completed July 1st 1847. This covered passage is one of the largest and most beautiful on the continent ; it is lined on each side by handsome shops. It is 213 metres in length, 8 in breadth and 18 in height. The statues which decorate it are by **M^r Jacquet**. This arcade is remarkably animated in the evening, which is greatly owing to the frequenters of the **Théâtre des Galeries** ; the **Casino des Galeries** (*Bouffes Bruxellois*) also attracts a great deal of company, especially in winter.

In ascending the *rue de la Madeleine* the houses present a singular contrast between their gable ends and the ground floors, occupied by elegant shops ; on the left is **Magdalen Chapel** ; the tower alone is handsome ; the service is performed by the **Redemptorists**.

To the right *rue Duquesnoy* is the **Covered Market** (Pl. 44) (1) (**Marché de la Madeleine**), erected by **M^r Cluysenaer** in 1848, presenting an elegant elevation with good internal arrangements, there is also an entrance *rue de la Madeleine* and one *rue Saint-Jean*.

It is for the purpose of selling vegetables, fruits, and

(1) A well executed view is published by Mess^{rs} **Kiessling and Co**, booksellers, Brussels, price 78 centimes.

provisions of all sorts : the upper gallery is exclusively occupied by the dealers in game, poultry, and flowers. We recommend strangers to go and see it on account of the lively scene it presents especially on market days, Mondays, Wednesdays and Thursdays. It is very pleasant to take a walk before 10 o'clock along the gallery amidst the flowers and nosegays which are exposed for sale.

Other covered Markets are : The *Halles Centrales*, near the Boulevard Central; and behind the Colonne du Congrès, rue Royale, at the foot of the large staircase; in the rue de la Loi at the bottom of the Chaussée d'Etterbeek; and upon the site of the old Théâtre des Boulevards, Boulevard d'Anvers.

At the top of the Montagne de la Cour is seen the **Place Royale** (Pl. 34), constructed in 1774 as well as the Park from the designs of Guimard. King William of the Netherlands and King Leopold I where there crowned. In the centre of the square is the equestrian *statue of Godfrey of Bouillon*, the celebrated leader of the first crusade one of the beautiful works of M. Eugène Simonis, inaugurated the 15th of August, 1848. Godfrey of Bouillon was born according to tradition at the little village of Baisy, near Genappe, 30 kilometres from Brussels. The sculptor has represented the hero at the moment of departure for the crusade (1097); he holds in his hand his banner, which he raises towards heaven, and his inspired air calls to mind the motto : *God wills it*. The *palace of the Count of Flanders* (the king's brother) forms an angle of the Place Royale and of the rue de la Régence, but the Grande Façade is in the Rue de la Régence. A large and handsome building to be called « le Palais des beaux-arts » is now in course of erection opposite the palace of the Count of Flanders.

The church of **Saint-Jacques-sur-Caudenberg**, in

the place Royale, has a portico of the Corinthian order surmounted by a pediment and an octagon dome in the renaissance style. This church was built on the ruins of an abbey, where the *Bollandistes* lived, who acquired such great celebrity by the publication of their *Acta sanctorum*. The first stone was laid the 12th February 1776 by Charles, Duke of Lorraine. A fresco by M^r Portaels representing *the Virgin the comforter of the afflicted* has adorned the pediment of the temple since 1851. Under the peristyle are the statues of Moses and David by Janssens, also five bas-reliefs by Olivier. The decorations of the high altar in the interior are by Godecharles. At the time of the French republic, the church of Saint-Jacques was transformed into a temple of Reason and the statues of David and Moses figured as Solon and Lycurgus.

On the left of the church is a little square (now enclosed) called the *Borgendael* (castle valley) which possessed down to the time of Joseph II certain immunities, such as exemption from taxes and jurisdiction, and served as a refuge for bankrupts.

The Park (Pl. 23), which is seen from the Place Royale, is in the old French formal style, regularly and symmetrically laid out and planted with majestic elms, and once formed part of the forest of Soignes. It was planned in 1774 by Zinner, and affords a charming promenade and lounge. The three principal walks terminate at a round point ornamented by a basin with a splendid fountain which is supplied with water from the reservoir *des eaux de la ville*. The Park is adorned with statues amongst which encircling the round point are seen a copy of the *Apollino* by Janssens, *Venus* by Olivier, *Thetis* and *Leda* by Vanderhaegen and especially *Diana* and *Narcissus* by Grupello, and at the entrance of the groves which separate the three walks *Meleager*

attacked by the wild boar and *Meleager victor* by Lejeune. In a dell on the side of the Place des Palais is a fountain consecrated as a souvenir of Peter the Great; Peter Alexander, the great Czar of Muscovy, sitting on the margin of this fountain ennobled it by drinking wine here in the afternoon of the 3rd April 1717; and near this fountain a *Magdalen* by Jérôme Duquesnoy. It was in the Park (and particularly in these dells or excavations) that the Dutch were intrenched at the time of the combats of September 1830. How different a scene to that when the Emperors visited Brussels after the battle of Waterloo when the park was splendidly illuminated in all colours resembling an Arabian Nights' Entertainment. Every Sunday from 1 o'clock to 1/2 past 2 this walk is the rendez-vous of the élite of Brussels and from June till the last Sunday in September a military band plays in a kiosque or pavilion placed in the middle of one of the groves. During the week the Music plays at 3 o'clock in the afternoon (chairs are to be hired there for 10 centimes each). *Smoking* altho sometimes tolerated is in fact forbidden in the Park excepting on the *asphalte walk* which leads from the Montagne du Parc to the rue Zinner and is the only one open in wet weather. The Park is closed in the evening sooner or later according to the season, the keepers giving warning to the promenaders by ringing a bell. The gate opposite the Palais de la Nation is closed the last.

Every evening in summer (1st June to 31st August) there are very good concerts given in the *Wauxhall* (angle of the rue Ducale and rue de la Loi), by the orchestra of the Opera, which is always closed at this season. All the élite of the Brussels society is seen there. Entry 1 franc.

The international Hygienic exhibition (*Exposition d'hygiène et de sauvetage*) was opened in the Park on the 26 June 1876.

On one side of the Waxhall is a theatre called the *théâtre du Parc*.

At n° 22bis in the rue Ducale, near the Park is a house known as the **Lucas Huys** representing a Flemish house of the 16th century and formerly the site of the corporate Body of Saint-Luc, the patron of artists. Its front is richly ornamented and is furnished in the interesting Flemish style of Renaissance.

One of the side walks of the Park leads to a small square in the rue Royale, 6-8, from whence there is a charming view of the city. A statue is erected there to *General Belliard*, the first minister who represented Louis-Philippe at the Belgian court in 1831 and 1832. General Belliard died in 1832 and the statue erected by private subscriptions, is the work of M. Guillaume Geefs.

The **King's Palace** (pl. 24) under the rule of Napoleon Ist once the seat of the prefecture of the Dyle has lately been considerably augmented; the constructions already executed which are very remarkable are situated at the back. The present façade presents the two wings, which date from the time of Joseph II, and were united from 1827 to 1829 by an open front, decorated with corinthian columns, constructed by MM. Henri and Suys. The interior which can be seen during the absence of his Majesty (with the permission of the Marshal of the Palace or of the officer of the Household) is particularly rich in pictures of ancient and modern artists, among which may be mentioned a *Hob-bema*, a small *Rembrandt*, *Rubens* (a superb study of two lions). *Van Dyck* two portraits (those of *Duquesnoy* the sculptor and *Paul de Vos* the painter engraved in aqua fortis by *Van Dyck*); modern compositions by *Ary Scheffer*, *Winterhalter*, *Wappers*, *de Keyser*, *Gallait* (the temptation of *St-Antony*) *Verboekhoven*, etc. 2 fr. to be given to the porter.

The flag flying on the Palace indicates the King is at Brussels.

The ancient **Palace of the prince of Orange**, usually called the *Palais Ducal*, henceforth to be called *le palais des Académies* situated in the rue Ducale at the end of the place des Palais, was constructed in 1823 at the cost of the nation after the plans of Vanderstraeten senior. The furniture was valued at 20 millions of francs. This palace was presented by the country to the eldest son of King William of the Netherlands, and is now the property of the State. This palace contains a museum of sculpture on the ground-floor and on the first floor is the Gallery of paintings and sculpture by modern Belgian artists, exclusively. There is also a large room occasionally used for exhibitions of paintings and ornamented with valuable frescos and a series of historical paintings by Slingeneyer.

The sculpture and the paintings now in the Palais Ducal will shortly be removed to the « Musée de peinture » in the Place du Musée. — They are not numbered, but the names of the artists and the subject of each picture is marked on the frames (see *Catalogue at the end of this work.*) The academies of Science, of Literature, and of Medecine will shortly be installed here under the name of « le Palais des Académies » (open every day from 10 to 4 o'clock gratis).

All the streets which surround the Park are constructed with the greatest symmetry, especially the *rue de la Loi*. The architecture is *à la renaissance* in good taste with very *effective lines*. Facing the King's palace, across the Park, is the **Palais de la Nation** (house of Representatives) surrounded by the different Government offices, built by order of the council of Brabant under the French dominion, from 1779 to 1783, by the architect Guimard; it served the purpose of tribunals which explains the bas-relief of the pediment, the work of Godecharles, representing *Justice*, on a throne.

with the scales in her hand and surrounded by *Perseverance*, *Wisdom* and *Strength*, the latter driving away *Discord*. On the 29th of December 1820, a dreadful fire broke out at 7 o'clock in the morning, in the northern wing of this building at that time inhabited by the Prince and Princess of Orange who with the young princes narrowly escaped with their lives.

Appropriated by Vanderstraeten to the sittings of the States General, the building has been occupied since 1831 by the Chamber of representatives and the Senate. The vestibule accessible to all is decorated by statues in French stone or plaster by the best Belgian sculptors; they represent Peppin d'Heristal, Mayor of the Palace of the kingdom of Austrasia; Thierry d'Alsace, Count of Flanders; Balwin IX, Count of Flanders, afterwards Emperor of Constantinople; John I, called the Victorious, Duke of Brabant; Philip the Good, Duke of Burgundy, and the Emperor Charles V. The first three statues are placed on the left hand side, the other three on the right. In the centre are four plaster statues representing in allegory the Belgian Constitution. On the landing is a picture of Odevaere, painted in 1817, the subject of which is the *Prince of Orange wounded at the battle of Waterloo*.

Another picture by the same artist, representing *the battle of Nieupoort* under Philippe II; a picture by Slingeneyer, *the battle of Lépan* gained by Don Juan of Austria and a picture of Mathieu, episode of *a hawking party*, representing Mary of Burgundy, daughter of Charles the Bold and wife of Maximilian of Austria falling from her horse, which accident caused her death two days afterwards. There is likewise a picture by Tavernier representing the *ruins of the Abbey of Villers* by moonlight. Also a painting by Starck of Leopold II taking the oath of the Constitution in 1865, together with several other paintings.

The entrance to the legislative Chambers is behind the building in the rue de l'Orangerie; the sittings take place from 2 o'clock to 5, except on Monday, and the session commences on the 2nd Tuesday in November terminating in May or even June or July. The statue of the late King Leopold I which surmounts the bureau in the Chamber of representatives is by M. Guillaume Geefs.

The Chamber of the Senate has lately been decorated in the best taste by M. Charle-Albert.

In continuing the rue Royale, we arrive at the **Place du Congrès** (Pl. 32) which is open on the left and affords a superb panorama of the city and its environs. In the centre is the **Colonne du Congrès**, commenced in 1850 by M. Poelaert, architect, and inaugurated with great pomp the 25th of September 1859. This monument is erected to the Belgian nationality won by the revolution of 1830 and confirmed by the Constitution promulgated by the national Congress. The column, very elegant and effective, shows a happy combination of the yellowish stone of Aix-la-Chapelle, the blue stone of the country, and of bronze and gilding. In front of the basement, as if to guard the entrance on the side towards the rue Royale, are placed two *lions* in bronze of colossal stature standing up, executed by M. Simonis. At the angles of the base at the four corners of the pedestal are the four fundamental *Liberties* of the Constitution in a sitting posture; these statues are in bronze and represent *Liberty of public worship* by M. Simonis, *Liberty of public assemblies* by M. Fraikin, *Liberty of instruction*, and *Liberty of the press* by M. Joseph Geefs.

The surfaces of the pedestal in white marble bear on the principal side the text of the most important articles of the Constitution and on the other three sides the names of the 237 members of Congress in alphabetical order. The names

of the provisional government and of the office of Congress are on the pedestal near the door by which you enter. There are four other inscriptions on the pedestal which recall four memorable dates : *September 1830* (the people taking up arms for their independence), *10th of November 1830* (installation of Congress), *7th of February 1831* (vote of the Constitution), *21th of July 1831* (inauguration of the King). The ornamental portion, which is very rich and tasteful, is due to M. Louis Mélot. At the top of the pedestal, in high relief are sculptured in the shaft of the column, the *nine Provinces* with the *Genius of Belgium* : the work of M. Simenis. The capital is crowned by a beautiful gilt balustrade from the middle of which rises a pedestal supporting the *statue of the late King Leopold I*, in bronze by M. Guillaume Geefs. The total height of the monument is 47 mètres : there are only the Monument in London (61 m.), the column to Napoleon at Boulogne (53 m.) and that of July at Paris (50 m.) which are higher. A winding staircase inside, of 193 steps, leads to the top, from whence the view is admirable (you give what you like to the keeper) ; it is the most beautiful panorama to be obtained of Brussels and its environs.

The *monumental staircase* which leads to the lower part of the city, as well as the two covered markets at the foot of the steps, were constructed by M. Cluysenaer.

Taking the rue de Ligne to the left of the column we arrive at the collegiate church of **Saint-Michael and Sainte-Gudule** (Pl. 33), commonly called Sainte-Gudule, built on the declivity of a hill and of an imposing appearance, although of different styles. It was founded according to tradition in 1047 by Lambert the second, Count of Louvain, but the present building was commenced in the 12th century. The circumference of the choir is of the roman or transition style of architecture ; the choir is of a very re-

markable character and of the early ogival style of the 13th century; the towers of the front, 69 metres high (the one on the left dedicated to Saint-Michael, the other to Sainte-Gudule), and the great nave are of the 14th century, the lower sides date from the 15th. The choir is flanked by 2 great chapels, that of the Saint Sacrament, to the left, erected from 1535 to 1539 by Peter Van Weyenhoven, and that of Notre-Dame de Délivrance, built from 1649 to 1653. A little chapel dedicated to Saint-Mary-Magdalen goes the length of the north side and was constructed in 1673 by Léon Van Heil. The other architects known to have worked at this church, in the 15th century, were Joes, Cooman, Van Ruysbroeck and Van der Eycken. A complete restoration of the building was commenced in 1839, and in 1861 a terrace was constructed before the facade. It was in the church of Saint-Gudule that Philip the Good, Duke of Burgundy, held the chapter of the Order of the Golden Fleece in 1435, and the Emperor Charles the fifth that of 1516.

The interior of the church of Saint-Michael and Sainte Gudule is worthy of careful examination. The church closes from 12 o'clock to 4; during that interval the admission costs 1 franc towards the fund for the restoration and 1 franc for the porter. Observe first the oak *pulpit* carved by Henry Verbruggen of Antwerp in 1699 for the Jesuits of Louvain and given in 1776 on the suppression of that order to the church of Sainte Gudule by Maria Theresa. It is one of the most beautiful works of this kind. The subject is « *The expulsion of Adam and Eve from Paradise* »; a complicated vegetation forms the stairs, and the whole of the pulpit itself. H. Vanderhaegen completed this work in 1786. Amongst the statues of the apostles placed against the pillars, some by Duquesnoy are remarkable. There are also at the sides several confessionals well executed by

Van Daelen. In the last side chapel at the right, is the mausoleum of *Canon Triest* representing *Charity*, an admirable composition for which we are indebted to the chisel of M. Eugène Simonis. The great chapel of our Lady of Deliverance (*Notre-Dame de délivrance*) contains the monument erected to the memory of *Count Frederic de Mérode*, killed in 1830 at the fight at Berchem. It is one of the best works of M. Guillaume Geefs; the Count is represented in his costume of a volunteer of the revolution half recumbent; we read on the armorial bearing the motto of the Mérode family « *Plus d'honneur que d'honneurs.* » The frontispice of the monument bears this inscription : *Friderico comiti de Merode inter liberatores Belgii propugnatori, strenuo, qui Catholicæ fidei patriæque jura tuendo percussus ad Berchem Mechliniæ pie occubuit. A D. 1830.*

A good painting by M. Navez, *the Assumption of the Virgin*, is placed above the monument. The same chapel is also adorned by the tomb of the Spanish general Count Ernest d'Isenbourg-Grenzau, who died in 1664, and by some landscapes by d'Artois, Aichterschelling, Van Heil and Coppens. The tomb of John II, Duke of Brabant, who died in 1312, and of his wife Margaret of York is in black marble surmounted by a lion in brass gilt, it was cast in 1610 and weighs 6000 lbs; opposite stands the mausoleum of the Archduke Ernest, brother of the Emperor Rodolphe, and Governor general of the Netherlands who died in 1595. On this monument is inscribed : *solī Deo Gloria.* These tombs are placed in the choir, to the right and left of the high altar; they were erected by the Archduke Albert, brother of Ernest. In the choir are also buried Catherine of France, the intended bride of Charles the Bold, John of Burgundy, Bishop of Cambray, who died in 1480, the first born of Lewis the XIth and the first born of king Leopold I.

The Archduke Albert and Archduchess Isabella and Charles de Lorraine repose in the chapel of the Holy Sacrament, without any inscription to recall their memory; some other tombs and a beautiful altar in wood carved, by M. Geerts in 1849 embellish this chapel and require attention.

The painted glass of Sainte-Gudule deserves special mention, particularly that of the chapel of the Holy Sacrament and the transepts.

The first fill five large windows and were put up in 1546 and 1547. The upper parts represent scenes from the history of the miraculous wafers (*see the historical notice*), and below are the portraits of the donors, viz : 1st Charles V (Charles-Quint) and his wife Isabella; 2^d Ferdinand the brother of Charles V and his wife Anne; 3^d Francis I and his wife Eleonora, sister of Charles V; 4th Louis of Hungary and his wife Mary, another sister of Charles V; 5th John of Portugal and his wife Catherine, also a sister of Charles V. The large windows are boldly painted by Jean Haeck, of Antwerp, after designs by Michel Coxcie and Bernard Van Orley. A sixth window contains recent but remarkable paintings executed in 1848 by M. Capronnier after M. Navez; they represent the Holy Sacrament adored by different persons of distinction.

Those of the transept are attributed also to Haeck and show us once more, on one side, Charles the fifth and his wife and on the other, Louis, of Hungary and his wife. The four upper windows of the Choir, above the high altar, represent in painting : 1. Maximilian of Austria and his wife Mary of Burgundy, 2. Philip the handsome, their son, with his wife Jane of Castille, 3. Charles V with his brother Ferdinand, sons of the former, 4. Philip II, son of Charles V with his first wife, Mary Tudor. The large window over

the west entrance executed by Franz Floris, who has perhaps overcrowded his subject, represents the *Last Judgment* and was presented to the church by Erard de la Mark, Bishop of Liege. A falling off in execution is perceptible in the windows of the chapel of our Lady painted in 1656 by Jean de la Bar from designs by Théodore Van Thulden. They represent episodes in the life of the Virgin, also portraits of the Emperor Ferdinand III, and his son Leopold Ist as well as of the Archduke Albert, his wife Isabella and the Archduke Leopold Guillaume. Modern windows executed by M. Capronnier, after M. Navez, ornament the circumference of the choir and the chapel of the Magdalen. We have thus, in the same church, the most important phases in the history of painting on glass. During the *Kermess* of Brussels (a sort of fair) towards the 15th of July, the interior of the choir is hung with six beautiful pieces of tapestry, executed from 1770 to 1785, at the manufactory of Vanderborcht, representing the profanation of the wafers.

Sainte-Gudule was pillaged in 1579, but it recovered with rapidity its former splendour. — It was again totally devastated in 1794. — In 1803, when Napoleon Bonaparte, then first Consul, came to Brussels, the clergy, who received him at the entrance of the temple, having placed in enormous letters over the great doors this passage from Fléclier : *Il rétablit de ses mains triomphantes les ruines du Sanctuaire* ; the first consul in effect ordered its restoration.

Bonaparte's next visit to Brussels was as Emperor, when he came accompanied with Marie-Louise. It was on this occasion that an Echevin (an Alderman) of Brussels more zealous than poetical addressed the Emperor as follows.

« *Il n'a pas fait une bêtise
En épousant Marie-Louise.* »

The Emperor smiled and the following day when the Echevin was presented to him, gave him a snuff-box accompanied with this impromptu :

« *Lorsque vous prendrez une prise
Souvenez-vous de Marie-Louise.* »

We advise the visitor not to quit the church without ascending to the top of the towers : he will be amply repaid for his trouble by the magnificent panorama that meets his view.

The fine edifice near the church in the rue du Bois-Sauvage is the **National Bank** constructed by Beyaert and Janssens. The ornamentation, of perfect beauty, is by M. Houstout. The offices of the bank are in the rue Berlaymont, at the back of the building.

After having examined the façade of Sainte Gudule, the approaches to which are now freed, we descend to the lower part of the town by the rue d'Assaut and from thence to the **place de la Monnaie**. L'*Hôtel de la Monnaie* (the Mint) presents nothing remarkable ; a new building for the Mint is now being erected near the station du Midi at Saint-Gilles.

The Theatre Royal de la Monnaie (Opera) (Pl. 43) presents an elegant portico of eight columns of the Ionic order, surmounted by a pediment, the work and design of which are admirable. This pediment, the masterpiece of M. Eugène Simonis, inaugurated the 24th of September 1854, represents *The Harmony of the human passions*. The figure of Harmony in the centre, is surrounded by the four great orders of poetry : the heroic, the pastoral, the lyric and the satiric. To the left are depicted Love, Discord, Remorse and Homicide ; to the right Voluptuousness, Desire with Lying, Grief, with Hope and Consolation. This bas-relief is carved in a block of French stone. The theatre itself

was constructed in 1817 by an architect from Paris, Damesme, and opened in 1819 on the Anniversary night of King William's birth, 24 August, but the interior has been considerably altered, particularly since the fire of the 21st of January 1855. The salle, or audience part, of the theatre, re-arranged on a new plan by M. Poelaert, in 1856, is now one of the richest and most comfortable in Europe.

The theatre is closed from the 1st of June to the 1st of September : the company is generally very good ; they perform only operas and ballets.

At the extremity of the Boulevard Central near the Fossés-aux-Loups, is the **Temple des Augustins** (Plan 53) formerly set apart by the Dutch Government, for the use of the Protestants, but now converted into a Central Post-Office.

Further on in the Rue Neuve is on the right hand, the rue de la Blanchisserie. In this street stood the house (now pulled down) which overlooked the old ramparts where the Duchess of Richmond gave her celebrated ball to the Duke of Wellington and his officers (15 June 1815) while the terrible battle of Ligny was being fought between the Prussians and the French. Every English reader will remember the beautiful stanzas in which Lord Byron alludes to this ball.

« There was a sound of revelry by night;
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men ;
A thousand hearts beat happily ; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage-bell ;
But hush ! hark ! a deep sound strikes like a rising knell ! »

« Did ye not hear it? — No; 't was but the wind
Or the car rattling o'er the stony street;
On with the dance! let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing Hours with flying feet —
But, hark! — that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! Arm! it is — it is — the cannon's opening roar! »

« Within a window'd niche of that high hall
Sate Brunswick's fated chieftain; he did hear
That sound the first amidst the festival,
And caught its tone with Death's prophetic ear;
And when they smiled because he deem'd it near,
His heart more truly knew that peal too well
Which stretch'd his father on a bloody bier,
And roused the vengeance blood alone could quell :
He rush'd into the field, and, foremost fighting, fell. »

« Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated; who could guess
If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn could rise! »

Childe Harold, Canto III.

Taking the rue Neuve as far as the n° 21 we arrive by the Galerie du Commerce, at the **Place des Martyrs** (Pl. 42), quadrilateral in form, surrounded by symmetrical buildings erected in 1775 on the plans of the architect Fisco. This place was consecrated in 1830 as the burial place of the pa-

triotis slain during the days of September. A monument comprising a sarcophagus rising from the middle of an excavation is erected there. Underneath are galleries in which are inscribed on marble slabs the names of 445 victims. The sarcophagus is ornamented with bas-reliefs representing scenes from the revolution, four geniuses at the angles, and is surmounted by a statue of Belgium, in marble, at the foot of which lies the heraldic lion. Enfranchised Belgium inscribes on the page of History the memorable dates of the 23rd, 24th, 25th and 26th of September. On the bas-relief of the principal façade is to be seen a grateful country; at the right, the oath pronounced at the beginning of the struggle, before the *Hôtel de ville*; to the left, the combat in the Park; upon the façade behind, the consecration of the tombs. The whole is the work of M. Guillaume Geefs.

It would be well to continue our survey, by again crossing the *rue Neuve* and passing along the *rue Saint Michel* is reached the **Boulevard du Nord**, where stand fine new buildings; we name some of the houses the architects of which obtained 1876 a prize; these are : N° 1, 9-11-13, 30-32, 41, 108, 107-109-111.—On the Place De Brouckère, N° 5, 11, 17, 19. — On the Boulevard de la Senne, N° 37, 43. — On the Boulevard Central, N° 3, 12, 14, 93, 104-105. — On the Boulevard du Hainaut, N° 13, 15, 80.

Cross the **Boulevard de la Senne** where stands N° 16 the Alhambra, the Flemish theatre (Nationaal Tooneel); pass the Rue du Cirque and cross the Rue de Laeken which leads to the *rue du Grand Hospice* where we see at once, on the right, a large building commenced in 1824 and devoted partly to the support of 350 aged persons of both sexes, entrance Rue du Canal and partly for the professional section of the *Athénée* of Brussels, entrance Rue du Grand Hospice. Near the Grand Hospice is the *Eglise du*

Béguinage, (Pl. 52,) dedicated to John the Baptist, the front of which is attributed to Koeberger; its style is very remarkable. In the interior is a colossal statue of *John the Baptist*, by M. Puyenbroeck, placed on the high altar, and several interesting paintings, among others a *Burial of Christ*, by Otto Venius. Against the wall near the altar of Sainte-Catherine an *Adoration of the Magi*; next to it over the altar by Van Loon, is *Sainte-Catherine and the Virgin*; and the annunciation, equally by Van Loon is in the chapel of the Virgin. In the chapel of the Holy Cross to the right, is a *Virgin holding Jesus Christ on her knees*, by Craeyer; two other pictures by Van Loon adorn the sacristy. To the right in front of the altar is a sculpture of the tomb of Jesus-Christ.

There was formerly a very numerous society of Béguines adjoining.

At a short distance thence, in a large square near the canal, a new church of noble proportions has been lately completed after the plans of the architect Poelaert, l'**Église de Sainte-Catherine** (Pl. 53), the interior of which contains a painting by Craeyer, *Sainte-Catherine received up into heaven*, one by Otto Venius, *Christ in the tomb*, another attributed to Rubens, *the Assumption of the Virgin*.

In proceeding by the *rue Sainte-Catherine* we draw attention to the fine large market, **Les Halles centrales**, a covered market for the sale of fish, meat, poultry, vegetables, fruits, butter, etc., completed in 1874; here it would be better to proceed to the right and cross the *Place Saint-Gery*, the cradle of Brussels (see *historical notice*); coming to the **Église des Riches Claires** (Pl. 54) which has nothing very interesting, excepting an *abside* of the Roman form, constructed between 1665 and 1671, we reach, after having crossed the Boulevard Central the church l'**Église**

de Notre-Dame de Bon-Secours (Pl. 54), erected between 1665 to 1694 after the plans of the architect Cortvriend. Bon-Secours like the Augustines and the Béguinage, is in the true Flemish style. At a short distance is the **Place Rouppe**, at the beginning of the Avenue du Midi, it is embellished with a fountain erected in 1848 to the memory of a worthy burgomaster of Bruxelles; the basin of the fountain is by M. Poelaert, the statue representing the city of Brussels by M. Fraikin.

In going by the Rue du Midi and Marché-aux-Charbons we come to the Grand'Place.

The quarter of the **Grand'Place** is most characteristic; it is the true Brussels. The houses which surround the place, or the square, were almost all houses of the corporations or guilds, and the style of their architecture, although different, and of different periods has much of the picturesque and original. We would notice particularly : *le Cygne*, which belonged to the corporation of butchers, and the *Maison des Brasseurs*, recently restored, surmounted by an equestrian statue of *Charles de Lorraine* executed in 1853 by Jacquet (these two buildings are on the same side as the Town Hall); then the large handsome building which terminates the eastern end of the square and the fine house in the pure Flemish style at the entrance of the *rue de la Col-line*, called *la Balance*; on the side opposite the Town Hall is *la Taupe*, restored in a splendid manner by the seed merchant who occupies it; and the *Pigeon*, the house adjoining on the left; one having belonged to the tailors and the other to the painters; and lastly at the bottom of the square to the west, going straight from right to left, are *le Roi d'Espagne*, *le Sac*, *la Brouette*, *la Louve*, a place of meeting for archers, and so named from a group representing the suckling of Romulus and Remus, *le Cornet* or *Maison des Bate-*

liers and *le Renard : le Sac* and *la Brouette* present a most interesting style of architecture, that of the *Cornet*, which rises in the form of the stern of a ship, is very fanciful. The square measures 110 metres in length by 68 in breadth. Originally this square was a pond, afterwards dried and filled up. It took its present name of Grand'Place in 1380.—It is famous for the tragic deaths of the Counts Egmont and Hornes (5th of June 1568) and of Agneessens (19th September 1719). Once the scene of pageantry and tyranny, it is now the abode of industry and tranquillity.

The **Hôtel de Ville** (Pl. 44), in the Grand'Place is one of the most remarkable edifices of its kind in Belgium. It is in the form of a vast oblong, in different styles, and appears at the first glance to be wanting in unity, for the original building consisted only of the left wing with the staircase in the middle and the tower at the right angle, the form of many buildings of the pointed or Tudor style; the right wing, much shorter than the other and cut off at the two extremities, is of a later period, and the more modern buildings behind are in the style Louis XIV. The first Town Hall or left wing, the work of the architect Jean Van Ruysbroeck, was commenced in 1402 and completed in 1410; the 15th of March 1444, the Count of Charolais (Charles the Bold), then ten years of age, laid the first stone of the tower (113 metres 76 centimetres in height (1), and in 1454 this masterpiece of elegance and lightness, completely finished, was surmounted by a gilt statue of Saint Michael (5 metres 2 centimetres in height), patron saint of the city. In spite of these anomalies, the Town Hall of Brussels is one of the most beautiful monuments of its kind,

(1) A mètre (100 centimètres) — 3 feet 3 inches $\frac{311}{1000}$ parts.

1000

owing its beauty especially to the noble spire which surmounts it, from the summit of which the eye stretches over the whole of the lower town. It has been for some years under restoration and the niches have received (as originally intended for the purpose) the effigies of illustrious men of Belgium.

The tower, the key of which is with the *concierge*, commands an admirable view of the city and its environs. Towards the south the Lion Monument on the field of Waterloo is distinctly visible in clear weather.

The charge for ascending the tower is 1 franc.

The inner court contains two fountains representing rivers designed by Agneessens, son of the unfortunate Syndic who was executed on the Grand'Place (see *Historical notice*). That on the right, which is the more remarkable, is the work of Plumiers. In the vestibule is an historical painting by M. Stallaert, *The last moments of Evrard T'Serclaes*, and on the floor a painting by M. Coomans, *The defeat of Attila*; portraits of the principal Sovereigns of the country ornament the galleries which lead to the saloons, and these contain tapestries after Charles Lebrun and Victor Janssens, representing the *Abdication of Charles the Fifth*, the *Inauguration of Charles VI as Emperor*, and the *joyeuse entrée* of Philip the Good Duke of Burgundy; a ceiling representing the *Meeting of the Gods*, is considered as the masterpiece of Victor Janssens. On a table is a silver gilt dish with the key of the city that was offered to the Sovereigns on their entry. It was in one of the rooms called the Gothic Hall, that the Counts Egmont and Hornes heard the sentence of death pronounced against them. This Chamber and the one known as La Salle des mariages have been richly restored and are worth the trouble of a visit. — The archives of the city (on the second floor) are rich in documents upon the

administration and history of the Commune. They are open to the public. The keeper is M. A. Wauters.

La Maison du Roi, or *Broodhuis* (Bread House), opposite the Town Hall, is a beautiful monument in the pointed style, constructed between 1515 and 1525 by the best Belgian architects of that time : Keldermans, Van Bodeghem, De Wagemaker, Van Mansdale and Van Pede, it was built on the site of another building which had served as a bread market whence its name of *Broodhuis*; it is owing to the installation of several sovereign courts which sat there until Belgium was united to France, that it took the name of *Maison du Roi*. The infant Isabella caused it to be restored in 1625 and placed on the front the two inscriptions : A PESTE, FAME ET BELLO LIBERA NOS MARIA PACIS, and HIC VOTUM PACIS PUBLICÆ ELISABETH CONSECRAVIT.

It was in the great saloon on the second floor that the Counts Egmont and Hornes passed the night prior to their execution. It is now in the occupation of the Town Council of Brussels but is now undergoing repairs.

In front of the perron or exterior flight of stairs of the *Maison du Roi* reconstructed in accordance with the ancient plan is a fountain and a pedestal harmonising in style with the building. The pedestal is surmounted with the group in bronze of the Counts Egmont and Hornes proceeding to execution.

The monument is due to M. Fraikin and was inaugurated 16 December 1864, and is erected to the Memory of these two unfortunate patriots who were unjustly executed by order of the Duke of Alva. It bears the inscription in French of which the following is a translation.

To the Counts Egmont and Hornes who, condemned by an iniquitous sentence of the Duke of Alva, were decapitated upon this place 5th of June 1568.

The two small bronze figures on the right and left are soldiers of the corps, commanded by the two Counts.

At the moment of the execution of these noblemen a little window of the *Maison du Roi*, which had just been reconstructed, was opened, and a grim, sinister face appeared. It was the Duke of Alva. And the headsman had been the servant of Count Egmont.

Near the Grand'Place rue au Beurre opposite the new exchange is the very old church **Église de Saint-Nicolas** (Pl.43), whose architecture has lost all character. It was surmounted by a large tower which served as a belfry for the parish but which was damaged by the bombardment of 1695, and fell in 1714. It contains a small painting attached to one of the pillars near the side entrance, which was for some time attributed to Rubens. It is by Van Hoeck and represents *The Virgin and the infant Jesus*. There is on the high altar, a painting by Van Helmont, of *the Woman of Canaan brought before Jesus*, and in the Chapel of the Virgin two pictures one representing war and the other pestilence, namely, *David praying God to stay the pestilence* and *Joshua fighting the Amorites* by Janssens; in other parts of the church are *the Last Supper* by Herreyns, and two pictures by Van Orley representing *Saint Peter in prison* and *Saint Roch, ministering to the plague-stricken*.

In the 16th century, the tower of Saint Nicolas, which was the most graceful in Brussels (since fallen in), had an inhabitant, then grey-headed, who, when an infant, was abandoned at the door of the church, and had grown old under its shelter as bell-ringer — a sort of Quasimodo — Noël, such was his name, led a happy life with his bells until the sacrileges of the reformists became general. One sad morning, the 6th of June 1579, he was awakened by the howlings of these ruffians, who had surrounded the church with intent

to pillage it. In his despair he sought for any chance to protect his home, and save the house of the Lord. He panted for war, but had neither arms nor projectiles. He hunted every where for the means of defence, but could find none but a sack of nuts, containing his usual food : this sack he seized with ardour, and hurling the contents with all his might upon the besiegers, who were forcing in the doors, drew off their attention for a while. This innocent artillery, causing a diversion, gave time to save the holy wafers. Five minutes afterwards the doors were broken down and the church was at the mercy of the assailants — but none was shewn — for the church was stripped of its ornaments and pictures, — its altars were desecrated and overthrown. This event caused the death of the poor bell-ringer, and in memory of Noël's defence of the church, a foundation was established by the inhabitants of the Parish; and every year on the 1st of October (the day of the purification of the church, consequent upon its desecration) after the celebration of mass, the bell-ringer for the time, ascended the tower and cast down upon the people several sacks of nuts. This custom was continued until 1760, when it was replaced by a distribution of money among the poor.

Close by, the **New Exchange** (la Bourse du Commerce) forms a grand and prominent object. The principal façade, which looks into the Boulevard Central is very richly decorated in the Renaissance style and the building which was designed by the architect *Suys*, was opened in April 1874. The peristyle with its majestic columns and magnificent bas-relief and pediment, representing Belgium surrounded on the right by Industry and on the left by Navigation. After passing the vestibule, the large and lofty Hall is reached which is in the shape of a Latin Cross. One of the wings extends towards the Boulevard Central, the other towards

the rue du Midi. The two other branches occupy the entire length of the building. Twenty eight columns ornamented with corinthian capitals support the roof. At the four corners of the centre building, there are four other smaller rooms. On the rez-de-chaussée there is a telegraphic-office. The interior is occupied by members of the exchange and by merchants. Two large marble staircases lead up to the first floor, whence can be seen all those engaged down stairs. Two rooms are reserved for the Chamber of Commerce, and a large room is also reserved for private meetings of clubs, and for *fetes*, etc. The summit of the building commands a fine panoramic view. There are extensive cellars under ground.

The building has cost nearly 4 millions francs.

On the side near the rue du Midi there is a Café and a Restaurant, open to the public, inside the building.

On returning to the Grand'Place and proceeding by the rue de l'Etuve and at the angle of the rue du Chêne, is the legendary fountain called **Le Mannekin** (1) (Pl. 44). The statue is in bronze by *Duquesnoy* and was placed there in 1619. This droll curiosity has been from time immemorial an object of popular affection, and has furnished matter for several legends; it is called the « oldest citizen of Brussels » and has been the subject of various attempts of Robbery, to the grief of the public. On Grand Holidays it is the custom for the Mannekin to wear a costume. When Louis XV, captured Brussels in 1747 he wore a large white cockarde on his hat. In 1789 he was dressed out in the colours of the Brabançon revolutionists, and the Empire girded him with the French tricolor. The Dutch Government imposed the

(1) The legend of the Mannekin forms a small pamphlet with engravings which is sold by MM. Kisseling et Co, booksellers, 72, Montagne de la Cour.

orange colours upon him. The days of September beheld him dressed in a blouse, and under the present reign, on grand events, he proudly wears the tunic of the civic guard.

Reascending the rue du Chêne, the Place Saint-Jean and the rue de l'Hôpital we reach the **Palais de Justice** (P. 35), erected in 1823, the façade of which is an awkward imitation of the temple of Agrippa at Rome. The hall of the « *cour de cassation* » has two paintings, masterpieces of the modern Belgian school of painting : the *Abdication of Charles the Fifth*, by M. Gallait, and the *Compromis des Nobles*, by M. De Biefve. In *Gallait's painting* : Charles the Fifth is under the dais, his left hand leaning upon Prince William of Orange, before him on his knees, his son Philip II; to the right his sister Maria of Hungary, sitting in an armchair; on the left the Cardinal Granvelle. In *De Biefve's picture* : The person sitting in the armchair is Egmont; the one near the table, clothed in armour is Philip de Marnix; in the foreground William of Orange dressed in black; on his left A. de Lalaing; to his right the Baron de Montigny; the person standing under the portico to the left who invites them to sign, is the Count Brederode. The Count de Hornes, in a stooping attitude, is about to sign. (*Gratuity to the porter 50 centimes*). The archives of the kingdom, open to a studious public, are deposited in a building forming part of the Palais de Justice. The statue in front of the façade represents *Alexandre Gendebien*, a Belgian Patriot.

A new Palais de Justice is now being erected on a grand scale by the architect Poelaert near the Rue aux Laines and Rue de la Régence.

The ground upon which the palace of justice and its dependances will stand is more than ten acres, and the palace itself will occupy eight. It will accommodate all the services of the magistracy, civil and military, of Brussels, from the

Court of cassation down to the Courts of the justices of peace, comprising the Court of assize, the tribunals of commerce and the military Courts. — When finished it will be seen from the Place Royale also from the rue de la Régence. — It is in this street that the principal façade will be elevated. — The style of the palace a mixture of the Greek and Roman, and the architect M. Poelaert has succeeded in combining grace in the grandeur of its masses and the amplitude of its lines.

. **L'Eglise de Notre-Dame de la Chapelle**, (P. 45) situate at the beginning of the rue Haute, is very interesting in every respect. The choir and the transepts of the 12th century are in the transition style, the remaining parts, are of the 15th century, gothic. From the tower which is of a peculiar form, a good view may be obtained over more than half the city. On entering by the Rue du Saint-Esprit the Chapel of the Trinity, decorated by *J.-B. Van Eycken* in 1852 with magnificent frescoes, is directly on the left; on the left is a painting, the subject of which is borrowed from these words of our Lord : « Come unto me all ye that labour and are heavy laden. » In the naves are represented the eight beatitudes. On the right are seen three female figures in the size of life, painted on a gold ground : they are, Queen Maria Louisa, the Duchess Jane of Brabant, and the Infanta Isabella. The high altar composed of different sorts of marble was constructed from designs by Rubens and the painting on the high altar, the *Assumption*, is a copy of a painting by Rubens, destroyed at the time of the bombardment of 1695. The left chapel is ornamented with landscapes by Aichterschelling and d'Artois, and contains a mausoleum of the family of Spinola, by Plumiers, also the burial place of Agneessens (see p. 49) Against the pillar, on which is the inscription to the memory of Agneessens, is the tomb of Charles Alexander, Duke de Croy. The *fourteen*

stations of the Cross, paintings by M. Van Eycken (1844-46) decorate the lower sides of these chapels. The pulpit carved in wood by Plumiers represents *Elijah in the desert*; it is considered one of the most beautiful in the city. The statues of the 12 Apostles in the great nave by Duquesnoy and Fayd'herbe are remarkable. And lastly, near the grand entrance is the Cenotaph, erected in 1823 to the artist Lens, the restorer of painting in Belgium; it is the last work of the sculptor Godecharles.

Several little ascending streets lead from the rue Haute to the rue des Minimes where we may glance at the church **Église de Saint-Jean et Saint-Etienne**, commonly called, *l'Église des Minimes* (Pl. 36), built from 1700 to 1715; the façade is unfinished, but the interior is a miniature of Saint-Peter's at Rome, with a chapel in miniature of Notre-Dame de Lorette. Near the high altar are three fine paintings; the *Martyrdom of Saint-Stephen* by Delvaux, the *Four Evangelists*, by François, and the *Descent from the Cross*, by Gérard. By the side of the church in the ancient cloister of the Minimes is the MILITARY HOSPITAL.

The **Place du Grand-Sablon** (Pl. 35), large and irregular, is adorned by a beautiful fountain the gift of Thomas Bruce, late Earl of Aylesbury, who after having dwelt forty years in this city, left a sum of money to erect this fountain in remembrance of the agreeable sejour he made at Brussels. It was erected in 1751, by Jacques Berge a sculptor of Brussels. The group, which is in marble represents Minerva holding portraits in alto relievo of the Emperor and Empress of Austria (Maria-Theresa).

Between the Great and Little Sablon is the church **Église de Notre-Dame des Victoires**, also called the church of the Sablon on account of its being placed in the square of the Petit Sablon, it was founded, it is said, by

John I, the conqueror at Woeringèn (1288) but dates rather from the 15th or even the 16th century. The style is an elegant gothic and the interior is rich in objects of art. There, are seen the Mausoleum with alabaster bas-reliefs, dedicated to Flaminio Garnier, secretary of the Duke of Parma; two chapels erected by the prince Thurn and Taxis, one of which contains the tomb of that family by Cosyns, decorated by a statue of *Saint-Ursula*, by Duquesnoy, and four other statues amongst which is a *Charity* by Grupello; the chapel of Saint-Marcou, quite covered with incrusted wood; the tomb of the French poet Jean-Baptiste Rousseau, who died near Brussels in 1741; some paintings, *the last Judgment*, by Franz Floris, *the Martyrdom of Sainte Barbe*, by Quellyn and *Christ on the Cross*, by Dedück. Very old mural paintings have been recently discovered. A new sacristy in the style of the church was built in 1846 by M. Deman. In former times all the corporations and the cavalcade called the *Ornemezanck* with cars and other popular representations formed part of the procession of the church of the Sablon.

On reaching the *Petit Sablon*, the new *Palais de Justice* in course of construction can be seen at the end of the rue de la Régence. The **Hotel of the Duke d'Arenberg**, which can be seen from 10 to 4 o'clock by asking permission, occupies the upper part of the Petit Sablon, the porter expects a gratuity of 5 francs from visitors.

The collection of pictures shown is small but extremely valuable; all the principal masters of the Flemish and Dutch schools are there represented; the names of the artists are on the frames. It contains 127 pictures (75 of the Dutch school, 30 of the Flemish, 6 French, a few German, a few modern Dutch, some Belgian, and several portraits). We notice among others: *Tobit restoring his father's sight*, by Rembrandt; *An old woman sitting by a table covered with*

gold pieces, by Gerard Dow; *Cupid*, by Metsu; *Resting near the barn*, by Paul Potter; *la Fête des Rois* by Jordaens; *The marriage at Cana*, by Steen (bought for 21,000 fr. at the sale of the Duchess de Berry's collection in 1837); *G. Berckheyden*, inner court of the Exchange at Amsterdam; *Brouwer*, the interior of a public house; *Jean van der Meer*, portrait of a girl; *A. Van Ostade*, interior of a tavern, bought in 1838 for 13,000 fr.; *Everingen*, a Waterfall; *Gortzius Geldorp*, portrait of the theologian Corn. Jansenius; *Teniers*, game of bowls; *Van Craesbeck*, a painter's studio; several pictures by Rubens, Ruysdael, Jan Wouwerman, David Teniers, Van Dyck, etc., etc.

Another collection, distinct from the picture gallery and arranged in a large separate room, is entirely composed of paintings of the early times, but cannot be seen. The same prohibition applies to the marbles and the casts, the antiquities, the jewels, and the carved furniture. The collection of coins, peculiar to the duchies and counties held by the *de la Marck* and the *Arenberg*, is very complete and undoubtedly unique. The collection of prints contains particularly some etchings of the Dutch and Flemish masters, and amongst others, one by Rembrandt.

The hotel of the Duke d'Arenberg stands on the former site of several small houses, and a mansion of Count Lalain and was entirely rebuilt about the year 1753; the existing buildings date from that period, excepting the left wing which was built only 50 years ago.

Near this structure in the rue des Petits-Carmes is the cellular prison called *les Petits-Carmes*, erected in 1847, by the architect Dumont, in the English pointed or Tudor style. It is fitted up with cells for solitary confinement. A Carmelite monastery, formerly occupied this site.

It was a remark of the philanthropic Howard that the

prisons in the United Provinces were so quiet and most of them so clean, that a visitor would hardly believe he was in a Gaol. Belgium keeps up this character.

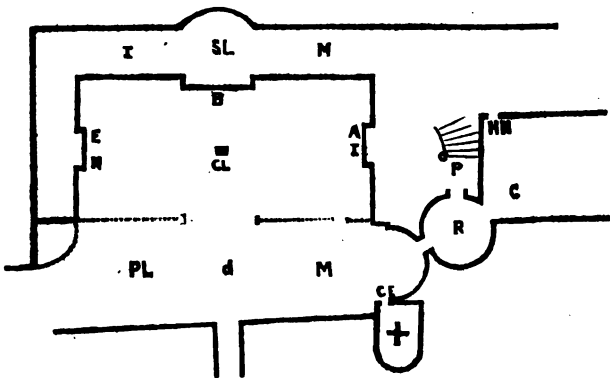
At a short distance from this prison formerly stood the mansion of Florent de Pallant Count Cuylenbourg, which was famous as being the place of assembly of the Nobles, who gave the signal for the rising in the Netherlands under Philip II; and the famous petition, presented to Margaret of Parma, the natural daughter of Charles the Fifth the Governør general of the Netherlands, was signed the 5th of April 1566 in the hotel Cuylenbourg. In it they demanded the abolition of the edicts against the Protestants and the suppression of new bishoprics. The three hundred confederates went in procession to the palace of the Duchess; as the petition was being handed to her, several of the Nobles overheard a courtier Count Berlaimont utter these memorable words : *Madame, they are only a beggarly set of people (gueux)*, alluding to the dilapidated state of their finances. At the banquet given by Cuylenbourg the evening after the audience, count Brederode having repeated those words proposed the name of « *gueux* » as the rallying word of the party, and the assembly enthusiastically adopted it. Directly after the repast several of the confederates shewed themselves upon the balcony of the hotel Cuylenbourg, provided with a wallet hanging at the waist, and a wooden bowl, from which they drank to the health of the « *gueux.* » Every associate of the League fixed a nail into the bowl as a token of his adherence. This was the spark which lighted the flames of the revolution, and which a few years later brought about the separation of the northern provinces. The Counts Egmont and Hornes were at the hotel de Cuylenbourg when they were arrested; this building was afterwards pulled down by order of the Duke of Alva.

At the side of the prison is *la Cour des Comptes* (Audit office) where all the accounts of the kingdom are examined.

On returning to the *rue de la Régence* we find ourselves in the *Place Royale*, and turning to the left we pass under an Archway to get to an immense building « the Museum » which is used as the *Royal Library*, the *Museum of industry*, the *Picture Gallery* and the *Museum of Natural History* (Pl. 34).

This structure consists of a main body and two wings, embracing the three sides of a court in the centre of which stands a bronze statue, chiseled by M. Jéhotte, representing Charles Duke of Lorraine, governor general of the Netherlands under Maria Theresa (1741-80).

PLAN OF THE MUSEUM.



Guide to the Museum.

- Pl. d. M. — Place du Musée.
- C. L. — Statue of Charles de Lorraine.
- B. — Royal Library.
- I. — Prints.
- M. — Manuscripts.
- S. L. — Reading Room. (Salle de lecture.)
- E. — Engravings.
- N. — Numismatics.

- A. I. — Industrial Art.
- C. E. — French and german protestant chapel.
- R. — Rotunda.
- P. — Staircase leading to the picture gallery.
- C. — The Court of the Museum.
- H. N. — Natural History department.

The **Royal Library** consists :

1. Of the library of the bibliophilist Van Hulthem, obtained for the sum of 315,000 francs ;
2. Of the ancient town library purchased by the State in 1843 for 300,000 francs ;
3. Of books issuing from the literary depôt ;
4. Of new acquisitions made since the foundation ;

And 5^{thly} of works presented by different governments and individuals. It contains nearly 240,000 vols., 25,000 manuscripts, 50,000 engravings and 45,000 medals and coins.

This library is divided into four sections of which the 1st comprises prints, books and periodical publications. The 2^d section comprises manuscripts, especially those of the celebrated Burgundian library, founded in the 15th century by Philip the Good. Amongst the curiosities which are seen exposed under glass cases, is descried a copy of the Cyropédius of Xenophon, lost by Charles the Bold before Nancy; the album of music and poetry of Marguerite of Austria, Aunt of Charles-Quint; The Missal of Mathias Corvin, painted at Florence in 1485, by Attavante; the chronique du Hainaut in 17 volumes, ornamented with miniatures, some of which are attributed to Memling; an ancient manuscript dating from the 7th century; playing cards as manufactured at Ulm in 1594; Autographs of François I, Henri IV, Philippe II, of the Duke of Alva, of Luther, Voltaire, Rubens, etc. — There is here preserved an engraving, found some years ago at Malines, bearing the date of 1418, which would make it the most ancient engraving known. This discovery has caused long discussions.

The 3rd section, ancient and modern engravings.

The 4th section, the numismatical departement comprising medals and coins.

In addition to the Coins of all Nations, the collection comprises a very valuable series of Medals, amongst which are nearly 5000 Medals relating to the History of Belgium from the year 1450 up to the present period.

The various series of Belgian Coins are the most remarkable in the collection.

Except during the vacations the reading rooms are open to the public from 10 a. m. to 3 p. m. The galleries of the library are not open to the public.

The Museum of Industry (Musée de l'Industrie) constructed in 1829, Senatus populusque Bruxellenses industriæ et artibus, comprises 1st, an industrial school; 2nd a laboratory for matters physical, and chemistry; 3rd a library of the industrial arts: open from 11 a. m. to 5 p. m. and contains all works relating to arts and trade generally; 4th a collection of practical geology; 5th a hall for the exhibition of new productions. Lectures upon industrial art are given at the Museum.

Works are now commenced for the construction of a new Palace of Fine Arts in the vicinity of the Museum. The place du Musée was originally a vast lake in 1330 when le seigneur Devenvoorde drained it, and built a large Mansion, which being afterwards enlarged, ultimately became the residence of the Governors of the Low Countries after the destruction by fire of the *Cour des Ducs* in 1731.

Charles, Duke of Lorraine, having purchased the building in 1744, arranged it as in its present form.

The **Picture Gallery** contains 459 numerated pictures all by the old masters among them a dozen by Rubens.

The pictures by modern artists now in the Ducal Palace, will shortly be removed here.

The entrance is at the Corner of the Place du Musée, outside the railing; see the annexed Plan of the Museum.

At the foot of the grand staircase, stands a figure of Hercules finished in 1770 which is considered as the masterpiece of the sculptor *Delvaux* († 1778).

See Catalogue of the pictures at the end of this book.

Natural History department on the ground floor comprises Marine Osteology, ethnology, Mammiferous animals, and an entomological collection. The Antwerp room contains several curious remains which were discovered when the old fortifications of Antwerp were removed.

The fossils as classified are in the underground department.

The Museum of Painting and that of Natural History are open from 10 to 3 o'clock.

A separate gallery, called the *Galerie historique* contains pictures and busts relating to events or persons of importance in the history of Belgium.

These paintings cannot be seen at the present time (July 1876) owing to the reorganisation of the adjoining room (See Plan of the Galleries 6^A preceding the catalogue of the paintings). Pictures by modern belgian artists are, as we have said above, at the *Palais Ducal* (see page 71).

The Cabinet of natural History, open from 10 to 4 o'clock, on the ground floor (entrance through the court), is the most complete in the country. The zoological section contains several specimens from the Dutch East Indies; we would particularly draw attention to a hippopotamus of extraordinary size. The mineralogical section has been enriched by a considerable collection of rare minerals presented by the Prince of Orange. It likewise contains a complete collection of the volcanic productions of Vesuvius, and of fossils found in the excavations at Maestricht.

To the right of the entrance to the Museum is the *Protestant Chapel*, a portion of the ancient palace. It dates from

the first half of the 18th century. The prince Charles de Lorraine placed the first stone in 1760. German Service is performed here every Sunday at 10-30 a. m.; the French service begins at 12 o'clock.

The **Free University** (Pl. 34) is established in what was formerly the mansion of the Cardinal de Granvelle, *rue des Sols*, parallel to the *Montagne de la Cour*. It was founded in 1834, by the leaders of the liberal party, in opposition to the Catholic University at Louvain, and is divided into four faculties: philosophy and letters, science, law and medicine and a special school of Pharmacy.

The edifices of the University completed in 1866 by the city of Brussels form a true palace in the style of what remained of the cardinal's palace. The façade and the two wings front into the « *Rue de l'Impératrice.* »

The architect is M. Trappeniers.

The statue which stands in front of the façade, the work of the sculptor G. Geefs, represents *M. Verhaegen*, founder and administrator of the University, who died on the 8th of December 1862, leaving by his will a sum of 100,000 francs to the city of Brussels, his native city, for the purpose of favouring and increasing the higher class of instruction in the capital.

A few steps further on in the *rue des Sols*, there is a chapel, the framework of which is of iron, raised by some pious women of Brussels, in expiation of the theft of the holy wafers, committed in the middle ages. It is on that account called the *Chapel of Expiation* and is known under the name of *Salazar*.

THE CIRCUIT OF THE BOULEVARDS.

The boulevards, formerly ramparts, were levelled about 50 years ago and converted into pleasant avenues which encircle the inner part of the city and separate it from the eight suburbs. They are thronged with carriages, riders, and pedestrians on fine summer evenings and present a gay and animated scene. The portion between the ancient gates of Namur and of Louvain, is much frequented from 3 to 5 p. m. The moat which separated them from the suburbs has been filled up, and the gates of the city were taken away in consequence of the suppression of the city taxes in 1860. chairs on the boulevards 10 c^{mes}.

The circuit of the boulevards, which forms a charming walk, may be made easily on foot in two hours, but it is preferable to take a carriage so as to be able to visit the establishments, or curiosities, deserving attention, more leisurely, and with less fatigue. In reaching the boulevards by the rue Neuve, we face the **station du Nord** (Pl. 41), principal station of the Belgian railways, from whence trains start for the provinces of Liège, Antwerp, and Flanders, as well as towards Germany, Holland and England. This building which is very extensive, encloses a large terminus, and was commenced in 1844 from designs by M. Coppens and finished in 1862.

Long streets stretch from each side of the station. This is called the suburb of Cologne.

On ascending the boulevard to the right the appearance is very fine, particularly in the evening from the number of gaslights; the **Botanical-Gardens** are on the left; Entry in the garden is free, the conservatories of which, constructed

in 1825, produce a very pleasing effect and may with the aquarium be visited every day, from 10 to 3 o'clock. Admission to the conservatories and the aquarium, 50 centimes. Flower exhibitions by the Society of Flora take place here occasionally.

On the right is the **hospital of Saint-Jean** (Pl. 31), built between the years 1838 and 1843, by the architect Partoes. This edifice is very simple in style, the rooms are exceedingly well arranged, and the interior organisation is very complete. It contains about 600 beds for every sort and condition of patient, some are admitted gratuitously, others by payment, which varies from fr. 1.50 to 4 frs. a day. It may be visited from 9 to 5 o'clock. Donation 1 fr. and 50 centimes or 1 franc to the person who shews it. Entrance rue de Pachéco.

The *rue Royale*, is 1830 metres (1 Engl. mile and 280 yards) long and reaches from the *place Royale* to the *place de la Reine* at the bottom of the Schaerbeek suburb. At this last mentioned spot is seen the church **Eglise de Sainte-Marie** (Pl. 29), in the byzantine style, due to the late M. Van Overstraeten. Beyond it a new quarter is rising, and a new covered market *Marché Sainte-Marie* has been opened.

On the corner of the *rue Royale* and *rue Traversière* stands **l'Eglise de Jesu** (Pl. 31). — This church, now surrounded by buildings, is destined to form part of the front of the *Rue Royale* facing the Botanical Gardens, and to have a nobler situation. It is constructed by the architect Pavot in the Gothic style. From this place where the gate of Schaerbeek stood the panorama is magnificent. We see in the distance the undulating country on the left side of the *Senne*.

To the right, on the *boulevard de l'Observatoire* is an **Evangelical Chapel** (the church of England service is per-

formed here by the Rev. W. Drury M. A., the oldest English Resident of Brussels) and further on, at the left corner, the **Observatory** (Pl. 21), finished in 1837, formerly under the direction of the late Quetelet, († 1874) a learned Belgian of European fame; the present director is M. Houzeau. At a short distance farther, to the right, is a circular Place, called *place des Barricades* adorned by a square, and the bronze statue of Vesale, one of the earliest demonstrators of anatomy, born at Brussels in 1514; the figure was designed by M. Joseph Geefs and was placed there in 1847.

The boulevard becomes more and more beautiful: the centre road is macadamized, two avenues border it, one for foot passengers, the other for horsemen; and two paved roads run its whole length, to the right, before gardens enclosed with handsome iron railings, to the left, in front of elegant houses.

These mansions form the sumptuous *quartier Léopold*. We cross the rue de la Loi which extends to the left above the picturesque little valley of Etterbeek as far as the **Champ des Manœuvres** where races take place twice a year. But they will soon be held in the neighbourhood of the Bois de la Cambre. This point leads to the *Zoological Gardens* and the *Museum Wiertz*, passing by the **Eglise de Saint-Joseph**. This church (Pl. 13), constructed by M. Suys, after a fanciful design in the Italian style, was consecrated in 1849; the front is entirely of blue stone. In the interior, behind the high altar, is a beautiful painting by M. Wiertz, representing the Holy family.

Tir National. — This has become in Belgium, what the title imports, a national institution: and the building and the ranges for firing of the Brussels association which are well adapted for the purpose, are just outside Brussels on the chaussée de Louvain.

The **Zoological Gardens** (Pl. 5), formed in 1854 by a private Company, offer every thing that can be wished for in the shape of amusement and pleasure. The irregularity of the grounds, the flower beds, the groves and the lakes render it very picturesque; the skating season is not neglected; numerous foreign animals in ornamental dens and a very fine *aquarium* recently constructed greatly add to the interest of the scene. There is in the summer evenings first rate music. Price of admission one franc to strangers. (Good café-restaurant).

The principal entrance to the garden is in the rue Beliard. A beautifully constructed skating Rink has very recently been erected in these gardens at a cost of over £ 2000 under the superintendance of M. Kitson a resident English Engineer.

A little way from the Zoological Gardens on an elevated piece of ground, is a building which recalls to mind the ruins of the temple of Pæstum : it was the residence and studio of M. Wiertz, one of the greatest painters in Belgium, who was born 1806 and died 1865. The **Wiertz Museum** (Pl. 5) contains a great number of paintings, some in oil, others after a particular process which permits the painting to be at once suspended on the walls. The *Fight for the body of Patroclus*, the *Triumph of Christ*, the *Fallen Angels*, the *Last Cannon* and *Golgotha* are capital works; fancy subjects, surprises for the eye, and paintings of nearly every kind, and even works of sculpture sustain and vary the interest. The Museum is open from 10 o'clock to 4. Admission gratis. — For the catalogue see the end of this book.

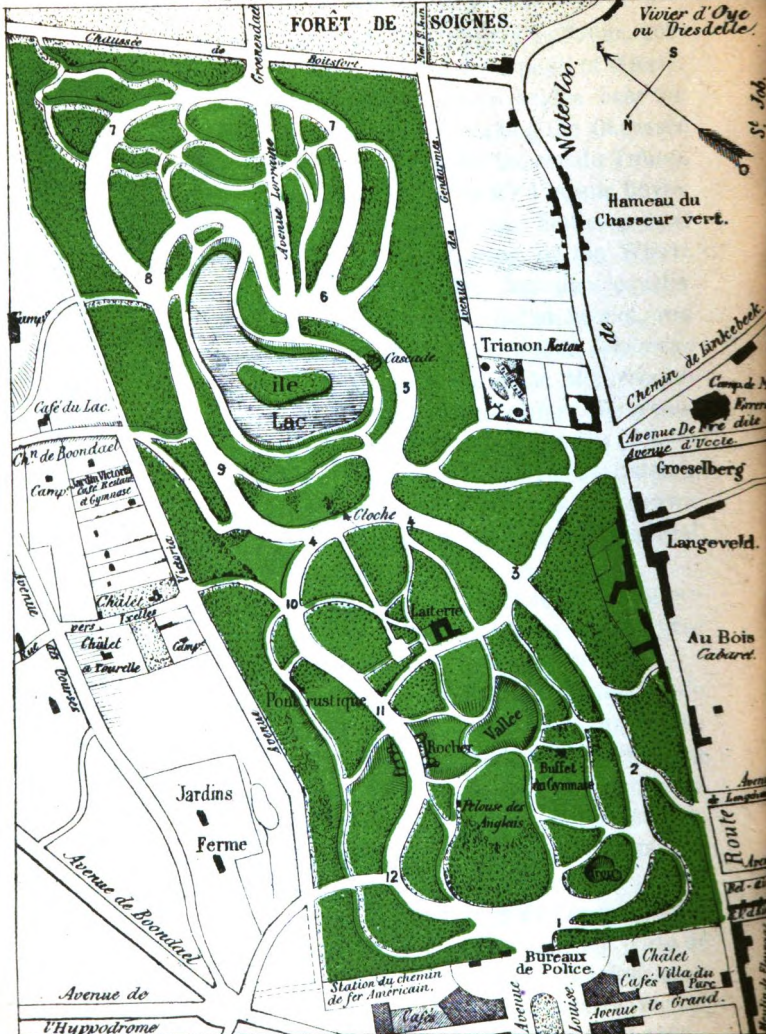
A methodically arranged catalogue of the Wiertz Museum in the french language preceded by a biography of the painter, by Dr L. Watteau, is on sale at Kiessling and Co's, Montagne de la Cour, 72.

Near the Musée Wiertz is to be seen (rue du Trône, 208) a small gallery of pictures, painted by a pupil of Wiertz. (Take the left of the rue Wiertz, cross the bridge over the rail-way, and continue a short distance along the Chaussée de Wavre — then turn to the left to enter the rue du Trône). — This gallery of pictures, belonging to M^{lle} Virginie Bovie, will be visited with great interest. At the first *coup d'œil* one sees not only the brilliant colouring of the Wiertz school in the pictures of this lady, but one equally acknowledges the profound study of the Italian school, and above all, the deep sentiment of nature : *St-Roch imploring Heaven for the pest afflicted* (peinture mate, the process invented by Wiertz). — A design representing : *The Iconoclasts at the Cathedral of Antwerp*, of which the picture natural size is in the Church of St-Pierre at Ostend. There are portraits and a multitude of other scenes drawn from the poets, sacred and profane history, and from real life.

For the catalogue see the end of this book. Entrance 50^{imes} for each person; *children accompanying less than twelve years old, gratis.*

The *Luxembourg railway station* is close by; the façade of which is in blue stone in the renaissance style and looks towards the town. In the centre of the *place du Luxembourg* a statue has been raised in June 1872 in honour of *Cockerill*, the English Engineer, who founded the works at Seraing, near Liège. The design is by the sculptor Cattier and the whole expense was borne by M. Rau, the successful cooperator with Cockerill. We follow the *rue du Luxembourg* to reach by the boulevard du Régent, the ancient porte de Namur. Here is the fountain raised after the designs of M. Beyaert to the memory of *Charles de Brouckere*, former burgomaster of Brussels, who died the 20th of April 1860.

PLAN DU BOIS DE LA CAMBRE.



Dessiné par L. Van Pleeghem

Déposé

Publié par A. Messing & C. Éditeurs à Bruxelles

N.B. Les allées qui n'ont pas de nom, sont numérotées

Here you may take the tramway which conveys by a magnificent avenue directly to the *bois de la Cambre*. This wood containing some very noble trees forming a part of the forest of Soignes, which extends nearly to Waterloo, was laid out as a Park, by M. Keilig, architect and landscape gardener.

There is a fine lake for skating in the season.

This is now one of the most beautiful promenades of Brussels, in the style of the bois de Boulogne near Paris to which it yields in nothing in respect of beauty. It extends over 124 hectares. During the summer months, every Wednesday and Saturday, the « Brussels Cricket Club » by permission of the Burgomaster, have their matches in a fine open part of the wood, where a great number of visitors assemble, to witness the sport; and ladies frequently, add to the gaiety of the scene by playing their game of « Croquet. » Several Cafés-Restaurants are established at the entrance of the wood, amongst others the « Pavillon de la Reine » — In the wood, is the « Laiterie. » — For the *Buffet du Gymnase* (a Café Crémérie and a Trink-Hall) take the first foot path to the right, On the left in the Avenue Victoria is the *Jardin-Victoria* and next the chemin de Boendaël is the *Café du Lac*. On the right in the avenue des Gendarmes is the *Trianon*. Near the junction of the chaussée de Vleurgat and of the chaussée de Waterloo, is the *Taverne de Vleurgat*, kept by M. Hymans.

Near the Rond-Point of the avenue Louise, in the rue Van Eyck is a Skating Rink (Bennett's system). Admission 1 franc including the use of skates.

Before reaching the avenue Louise is the *Chapel of the Carmelites* on the left (Pl. 26).

There are trams every ten minutes which convey passengers by way of the avenue Louise to the Bois de la

Cambre in 20 minutes Fares 25 centimes for each person.

Descending the boulevard de Waterloo, we see to the right the *Hospice Pachéco* (Pl. 37), founded in 1713, by Isabella Des Marès, Countess of Saint Remy, the widow of general don Augustin Pachéco ; this almshouse was originally on the site of the hospital of Saint Jean ; it was constructed from 1829 to 1835, and shelters 42 widows or daughters of noble officers who are more than 50 years of age. On the right are the barracks of the gendarmerie ; on the left is a very large building, called the *PORTE DE HAL* (Pl. 48), the remains of the fortifications of the 15th century, which, after having been used as a state prison, is now appropriated to a **Museum of antiquities, armory and ethnology**, being the « Hotel Cluny » of Brussels ; a new façade in the style of the former period has been lately added.

The Museum is open from 10 to 3 o'clock Tuesdays, Thursdays, Fridays and Sundays. Entrance gratis.

It is divided into three sections as follows :

1st. Arms, armour, artillery of the Middle Ages and of Modern times.

2nd. Various articles of the Middle Ages, of the Renaissance, of the 17th and 18th centuries.

3rd. Early antiquity ; primitive arms, Greek and Roman arms, Merovingian arms. There are also specimens of Ethnology.

GROUND FLOOR. — I. *Room*. — Several casts (Assyrian obelisk, the column of Igel near Treves, etc.), Roman antiquities, inscriptions, altars, and old cannons.

II. *Room*. — Font of 1149 ; tombstones from the abbey of Villers ; cast-iron work of the 15th and 16th cent. ; Flemish and German Stoneware of the 16th cent. ; old breach-loading cannon, a carronade found in 1858 in the well of the château of Bouvigne, into which the French had thrown it

together with the defenders of the castle in 1554; engraved and enamelled copper grave-slab of the 16th cent.; model of the old Bastille at Paris.

III. *Room.* — Cabinets and carved door of the Renaissance period; Gothic monument.

FIRST FLOOR. — Chiefly weapons and suits of armour, most of which are arranged round the room in the form of trophies. — The stuffed horses on the r. and l. of the entrance represent those on which the Archduke Albert of Austria and his consort Isabella rode, on the occasion of their public entry into Brussels; opposite the entrance is a mounted equestrian figure in an Italian suit of armour. In the first section formed by the pillars, the cloak and bow of Montezuma, emperor of Mexico; class cabinets with artistically wrought and chased weapons and armour; shields of wood and leather used by crossbow-men, 14th century. In a window-niche opposite the pillar are helmets, one of which, richly decorated, is said to have belonged to Charles V. Also a number of modern Belgian fire arms. — In the second section are old firearms, artillery models, and oriental weapons. — The third section contains small mediaeval firearms; on the r. a handsome chimney-piece from the château of Montaigne; tournament armour of Philip II of Spain; in a glass cabinet, artistically executed weapons; painted shields, including an Italian target of the 15th cent.; a suit of armour said to have belonged to Gustavus Adolphus.

SECOND FLOOR. — Smaller mediaeval works of art, including the Renaissance period and the 17th and 18th centuries. — On the r. glass-cabinets with silver, gold and crystal goblets, enamel trinkets, medals, and table plate; furniture; pottery and fayence; tapestry of the 15th and 16th cent.; one piece of which represents the battle of Nieupoort (1660);

old stained glass, large crucifix inlaid with carved mother-of-pearl. In the window-niche, enamels; an enamelled reliquary with the figures of the Apostles, whose heads are in relief; fine woven fabrics and embroidery. — In the second of the sections formed by the pillars, a crystal cross with statuettes in ivory. Some handsome late Gothic altars in Carved wood, with scenes from the life of the Virgin and Christ, the martyrdom of the Maccabees, by John Darianus, 1494, and the martyrdom of SS. Ludgerus and Agnes of 1530; handsome carved confessional etc.— In the third section, the cradle of Charles V; in the centre; curious old furniture; fine specimens of smith's work in a glass case, Above, tapestry of the 16th cent., representing the Descent from the Cross. Further on, a glass cabinet containing finely executed works in ivory, including the famous *Diptychon Leodiense*, two tablets of carved ivory executed at the beginning of the 6th cent.; purchased for 20,000 fr.; also several pieces of stained glass etc.

THIRD FLOOR. — Greek and Roman antiquities and ethnographical objects, including the mummy of a priestess in its original coffin covered with hieroglyphics.

In the rue Haute, N^o 320, is the **Hospital of Saint-Pierre** (Pl. 47), the principal part of which building forming one side of the street has been constructed by M. *Partoes*, architect.

The hospital may be visited gratis on Sunday from 10 to 11 o'clock.

Coming back some steps and turning to the right it appears on the Boulevard the **Hospice des Vieillards, Aveugles ou Incurables** (Pl. 47), erected by the architect Cluy-senaer at the expense of the Royal philanthropic Society. It is a graceful and original building with a garden in front.

Almost in front stands the **City Fontaines**, built accord-

ing to the plans of the architect Trappeniers. It is intended as a place of retreat, a sort of Prytanée, not for magistrates, but for schoolmasters, in guise of a monument to the memory of a worthy citizen, FONTAINAS, the late burgomaster of the capital, who died July 1863.

At the side of the hospital for the blind is the *rue Blaes*, which intersects the **Place du Jeu de Balle**, where, on one side, is the church of the Capucins, in the roman style; and on the other side, the fine barracks of the *Pompiers* or fire-brigade.

Not far from here is the Boulevard du Midi, also the Station of the *Chemin de fer du Midi*, of great extent and first opened for traffic in September 1869.

Near the spot, where the river Senne enters Brussels, to the left is the **Veterinary College** (Pl. 66) founded in 1833. Passing the suburb of Anderlecht on the same side is the **Abattoir** (Slaughterhouse) (Pl. 65), constructed between 1836 and 1841 by M. Payen, architect; it is very well arranged. The Charleroi Canal, completed in 1832, starts from this spot, goes along the side of the boulevard and serves as a boundary to the town. Its total length is 78 1/2 kilometres and its width 13 metres.

The *Suburb of Flanders* stretches along to the left; at the entrance of this suburb is the **Geographical Establishment**, founded in 1830 by M. *Vandermaelen*, whose rich collections can be inspected by studious persons. There is also a valuable and extensive library also maps and plans, and an interesting collection of medals and objects connected with archæology and astronomy, etc.

On the right of the Boulevard are the Barracks called the **Caserne du Petit Château** (Pl. 62), a very remarkable looking building constructed in 1848, by Capt. *Meyers*, Lieutenant colonel of the Engineers; on the same side, is the

Entrepôt (Customhouse), the plan of which was supplied in 1841, by M. Spaak, architect. In the front of the *Entrepôt* is the *Bassin du Commerce* and near the junction of the Charleroi and Willebroeck canals. The latter joins Brussels to the Rupel and the Scheldt (Escaut), and was planned and completed between 1550 and 1561, by the Burgomaster, *Jean de Loquenghien*; the Charleroi Canal, commenced in 1827 and opened for navigation in 1832, joins Brussels to the rivers Sambre and Meuse. The great basin dates from 1830.

Along the Willebroeck Canal is the **Allée Verte**, leading to Laeken, formerly a very fashionable promenade, but now deserted. The Goods station is at the side, and a little further on, is the new CHURCH SAINT-ROCH.

ENVIRONS OF BRUSSELS (1).

For the sake of exactness of information, we are compelled to refer our readers upon various occasions to the « *Official Guide* » (Guide officiel des voyageurs) which, appearing monthly, indicates all the changes which may occur from time to time in the different administrations. These changes our « *Stranger's Guide* », published at less frequent intervals, cannot possibly give, as for example :

1. For the times of departure of trains. 2. The hours of departure and fares of the diligences which run to the neighbouring villages, etc. 3. The hours of departure and fares of the steamboats. 4. The service and tariff of the post office and telegraphs. 5. The diplomatic offices at Brussels.

It is sold at all stationers, booksellers and especially at the library of Kiessling and Co 72, *Montagne de la Cour*, Bruxelles; at the moderate price of 30 centimes.

The distances are calculated from the Boulevards at Brussels.

Bois de la Cambre (see page 107).

Laeken 3 kilometres from Brussels; the King's Palace, was built between 1782 and 1784, by the architect *Montoyer*, under the Archduke Albert of Saxe-Teschen, governor general of the Netherlands, and Maria Christina. It was then called the château of Schoenberg. The park, the gardens, the conservatories and beautiful lawn, coming down to the Willebroeck Canal, are remarkable.

(1) A clear map of the environs of Brussels, pocket size, published by Kiessling and Co, 72, *Montagne de la Cour*, Brussels can be had at all the booksellers.

The political events of the latter years of the 18th century very nearly caused its destruction. Napoleon saved it, by purchase, in 1803, and after having restored it, made it a residence for Josephine. It was during his stay at the château de Laeken, in 1811, that the Emperor conceived the project of his expedition to Russia. In 1815, this fine property was annexed to the crown domains, since which time King William of Holland and afterwards King Leopold Ist and also his present Majesty have considerably enlarged and improved it. The palace itself has nothing remarkable in the interior and is not opened to visitors when the King or the royal family are occupying it.

The new church of S^{te}-Marie in the primitive gothic style, was built after the plans of the architect Poelaert, partly at the Expense of the state, and partly from national subscriptions. — The remains of the late King Leopold Ist, of the Queen Louise and of the young Prince Royal who died in January 1869 aged 10 years, have been transported from the old Parish Church to the Royal Vaults under the new Church in April 1876.

The cemetery contains among other remarkable tombs, that of M^{me} Malibran († 1836), the celebrated singer, wife of the Belgian violonist de Bériot, with a statue by M. Guillaume Geefs, and that of M^{me} Ghémar. There are two lines of tramways between Brussels and Laeken (and vice-versa) starting every 10 minutes from the new Boulevard, and the Station du Nord. — Simple fare 25 centimes.

Restaurants : at Laeken are the *Pavillon de la Reine*, Avenue de la Reine, 167, opposite the canal Bridge with a large garden, also the *Maison rouge*, and *Hôtel du Parc*, near the maison communale.

Bouchout 6 kilom. beyond Laeken, near Meysse has a

picturesque castle restored with care and finished in a very artistic manner by the count of Beaufort.

Trois-Fontaines one kilometre on this side of Vilvorde on the Willebroeck canal. Good fresh fish and well cooked are to be had here.

Vilvorde 10 kilom. Gothic church with fine carved stalls of the year 1662. A house of correction built in 1776. The prisoners are employed in winding flax, making coarse linens, shoes, hats, carpets, etc. Nursery grounds. It was at Vilvorde that *Tindal*, one of the earliest translators of the English bible, suffered martyrdom in 1536. The first chief station on the railway from Brussels to Malines (Mechlin). The Château de Steen is in this neighbourhood.

Malines 20 kilom. Ancient **Miss** relate that Count Adon, in the 8th century, was the sovereign of Malines. From other documents it appears that the sovereignty afterwards appertained to the bishoprick of Liége until 1333. It is now the metropolitan see of Belgium and Monseigneur Dechamps is the Archbishop. — Malines is likewise a centre of the railway net work in Belgium. — It is situated in a plain through which runs the river Dyle.

The streets are wide and many of the houses spacious; living is said to be reasonable. — Here is manufactured the celebrated Mechlin lace, but now it is held less in repute than that of Brussels.

The churches at Malines exhibit proof of its former magnificence and present degeneracy. But in this short account we shall direct the readers attention more particularly to the Cathedral CHURCH OF ST-ROMBAUT said to have been bishop of Dublin in the early ages. The cathedral is of noble proportions and of a fine gothic architecture.

Here, as well as in the other churches, are pictures by celebrated masters including a Crucifixion by Van Dyck well worthy examination. — This magnificent church was commenced in the 12th century, but was not entirely completed until the 15th. On entering it the coup d'œil is very fine. — A day may be very well spent at Malines. The Botanical gardens are very beautiful and deserve a visite.

Grimberghe 2 kilom. from Bouchout and 3 from Vilvorde. Chateau of the Mérode family but uninhabited, it contains a fine gallery of portraits. The Church, commenced in the year 1700, remains unfinished, and is of an interesting style, with perfectly carved woodwork and fine paintings; the service is done by the *Prémontrés*. Railway to Vilvorde.

Schaerbeek 3 kilom. beyond the Suburb of that name. Agreeable walk in the *Valley of Josaphat*. A station on the same Railway,

Ever, Haeren, 7 kilom. Dieghem, 8 kilom. Machelen. Picturesque villages possessing old and curious churches and forming objects for a pleasant walk from Brussels to Vilvorde, by the right side of the river Senne. Altogether 10 kilomètres. One can take the train either from Vilvorde or Haeren to return.

The village of *Dieghem* is more particularly interesting on account of the favorite pilgrimage which takes place every year on Easter-Monday. Here, the lame, the halt, and deformed, flock in from all parts of the country with their offerings, which are afterwards publicly sold for the benefit of the revenues of the church. This pilgrimage has no equal of importance but that of Montaigu (Scherpen-

heuvel in Flemish), between Aerschot and Diest, Brabant. See the railway Time-Table.

Les Deux-Maisons 5 kilom. on the Louvain Road, one of the highest spots near Brussels. There is a restaurant with a garden where lodgings may be obtained.

Saventhem 10 kilom. by the Louvain Road and 3 kilom. from Dieghem. The church contains an admirable painting by Van Dyck, executed in the village itself, representing *Saint-Martin dividing his cloak*.

The Louvain train stops here.

Cortenbergh 15 kilom. on the same chaussée. Traces of the castle where the assembly was held of the states of Brabant. The Louvain train stops here.

Woluwe-Saint-Lambert 4 kilom. by the *plaine des Manœuvres*, or by the village of Etterbeek. A little picturesque valley.

The *Woluwe* is a small river which takes its rise at Boitsfort, waters Auderghem, Woluwe Saint-Pierre, Woluwe-Saint-Lambert, Woluwe-Saint-Etienne, Saventhem, Dieghem, Machelen and falls into the Senne at Vilvorde. Its whole course is marked by varied and charming scenery.

Auderghem 6 kilom. by the Wavre Road. Ruins of the Priory of *Rouge-Clottre* delightfully situated at the commencement of the Forest of Soignes. The diligence starts from the *Hôtel de la Cloche* (Vieux-Marché-aux-Peaux) and passes at 10 o'clock the general Post-Office (Temple des Augustins).

Tervueren 12 kilom. by Anderghem. Château and Park, the latter very fine, belonging to the king, the Park may be seen by applying to the porter. It is the residence of the unfortunate princess Charlotte, ex-empress of Mexico. The present palace was built for the Prince of Orange, as a reward of valour, on the site of an ancient château said to have been erected by St-Hubert, who became bishop of Liege in the 8th century. An omnibus starts also from the *Hôtel de la Cloche d'Or* at 10 a. m. and passes the general Post-Office (Temple des Augustins) another one starts from the *Hôtel de la Verrerie* (Vieux-Marché-aux-Grains) 4.30 p. m. Fare : 1 franc each person.

Boitsfort 6 kilom. A picturesque spot in a little valley in the middle of the wood; the rendez-vous of walking parties and for picnics.

The Emperor Charles V being on a shooting party was separated from his suite : — on arriving at the cottage of a peasant at Boitsfort he asked for something to eat. Not knowing him, the peasant gave him some roasted hare. « Pourvu, » said he, « que tu n'en dises rien à Charles, car il me ferait mettre en prison. » At length his companions found the Emperor in the cottage. The cottager astonished threw himself at his feet to ask his pardon, which the legend says was easily granted. The following restaurants are recommended : *Stevens's*, the *Maison Haute*, the *Belle-Vue* near the lake and the *Pavillon Courtois*. Second Station on the Luxembourg line.

Groenendael 10 kilom., the 3^d station on the Luxembourg line. Another charming locality, near the road from Tervueren to Waterloo. Ruins of a celebrated Priory. Many very pleasant roads through the forest lead from Groenen-

dael to Boitsfort. Restaurants : On the right from the Station, le *Château de Groenendael* and la *Ferme de Groenendael* ; on the left *Schimp's Hôtel* where lodgings may be obtained. Between Groenendael and Mont-Saint-Jean, the fine domaine of **Argenteuill** can be seen, the château of which is very remarkable; it is built in the style of Louis XIII and is flanked by four high towers.

La Hulpe 15 kilom. Fourth station on the same line, situation also picturesque. The modern Château of the Marquis de *Béthune*. The church contains the fourteen stations of the cross in relief by M. de *Braekeleer* and the tomb of Sir Charles Baily, Mary Stuart's secretary.

Hal 14 kilom. Station du Midi. Pilgrimages are made by the faithful for cures and with all sorts of hopes to an image of Notre-Dame of the 13th century. In a side-chapel of the church of St-Martin is a pile of Cannon balls, 33 in number, said to have been caught by the virgin in her robe when the town was bombarded.

Waterloo 15 kilom. Celebrated for the famous battle of the 18th of June 1815. See page 122 (1).

A four horse coach, driven by an Englishman, and known as the Waterloo Mail coach, starts from the Hôtel de Saxe, and from the Hôtel de l'Univers, rue Neuve, every morning at 9.30, excepting sundays, from the 1st May to the 1st November and takes up passengers at the Place Royale at 9.45, arriving at Waterloo at 11.45 a. m. It leaves Waterloo at 2.15 p. m. and reaches Brussels at 4 o'clock, in time for the

(1) A plain and correct description of the battle is given in a little book « A day at Waterloo » (price 1 fr. 25 cent.), to be had at *Kiessling's* library, Montagne de la Cour, n^o 72, Brussels.

table d'hôte dinners. Fare there and back 7 francs. Places can be secured at the Proprietors, Rue de la Charité, 41, or at Suffel's, exchange office, Montagne de la Cour, 81.

The Midi railway also conveys passengers to Braine-l'Alleud, whence the distance to the field of battle is 25 minutes walk. See Guide officiel.

Villers-la-Ville 36 kilom. Magnificent ruins of an Abbey erected by Saint-Bernard towards the middle of the 12th century. Remains of a church, a superb gothic edifice. Environs very picturesquely wooded. — The Luxembourg railway sets travellers down near the ruins; about 8 leagues (40 kilom.) from Brussels.

(Photographs to be had at Kiessling and Co, 72, Montagne de la Cour.)

Uccle, Stalle, Calevoet 5 kilom., on the Alseberg road, **Saint-Job**. Varied walks. A tram starts every 30 m. for Uccle from the bifurcation of the Avenue Louise, chaussée de Charleroi, conveyance also by railway (station du Midi).

Forest 3 kilom., **Ruysbroeck** 6 kilom. 1st and 2nd stations of the Southern line. Agreeable country undulating and woody. At Ruysbroeck the restaurant la *Lampe* is good.

Beersel 8 kilom. Romantic ruins of a Château belonging to the family of the duke d'Arenberg. Conveyance by rail Gare du Midi to *Calevoet*, where you may continue the chaussée d'Alseberg; on the right is the village *Beersel*, on the left *Linkenbeek*.

Anderlecht 3 kilom. Fine church built from 1470 to 1526; Paintings by *Craayer* and *De Clerck* in the Crypt.

A tram starts every 10 minutes from the Boulevard Central.

Gaesbeek 10 kilom. beyond Anderlecht. Ancient château belonging to the Marquis d'Arconati; the park is planted with magnificent rows of elms.

Jette-Saint-Pierre 5 kilom., second station on the Dender and Waes line (Northern Railway). Boarding school kept by the ladies of the *Sacré-Cœur*; a little further on, the ancient abbey of *Ditighem*, and further still, on an eminence, a solitary tree from whence can be admired an extensive panorama of Brussels and its environs.

Berchem, Sainte-Agathe 8 kilom., **Dilbeek** 11 kilom., **Bodeghem-Saint-Martin** 14 kilom., and **Ternath** 17 kilom. Successive stations on the same line of railway. All these villages are very picturesque.

At *Grand-Bigard*, near Berchem, ancient castles and remains of an abbey.

At *Dilbeek*, château of M. de Viron.

At *Bodeghem*, interesting church, and at *Ternath* fine château of the counts of Cruquembourg.

From Ternath one may visit Assche, a beautiful village possessing a fine gothic church, and vestiges of a Roman road.

All these places are *accessible* by hired carriages at 30 francs a day. The distances are calculated from the Boulevards at Brussels.

FROM BRUSSELS TO WATERLOO.

See « Waterloo. » Page 119.

This village is situated 15 kilom. (1) from Brussels, it is reached by the southern railway (gare du Midi), or better by the English coach. See page 119.

Two hours are sufficient for visiting the scene of the battlefield, but it takes three or four hours to visit in detail the farms and monuments surrounding the field of battle.

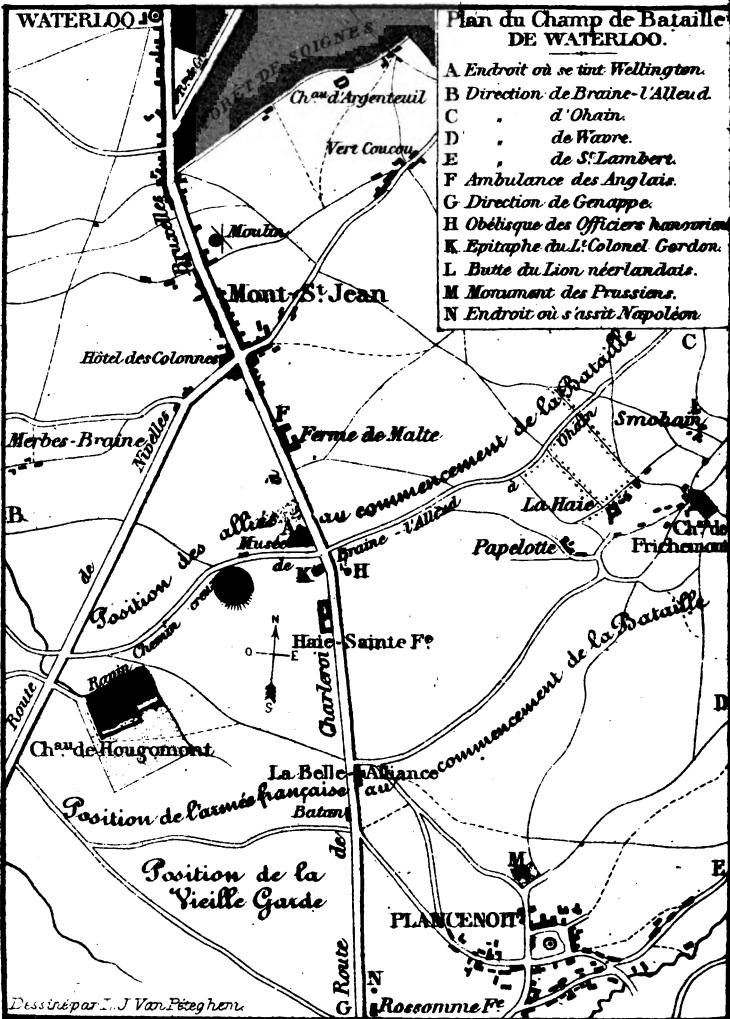
Guides offer themselves to the tourist as soon as he arrives at Waterloo.

A great quantity of relics of the battle, such as bullets, buttons of uniforms, rusty spurs and pieces of old iron are offered to the traveller. One is not very sure of their genuineness altho occasionally pieces of human bones are turned up by the plough.

Inns at Mont-Saint-Jean : *Hôtel Mont-Saint-Jean* and *Hôtel des Colonnes*. On the mound of the Lion, *Hôtel du Lion*.

At the foot of the Lion mound is the MUSEUM HOTEL, where travellers can examine a small but very interesting museum. It is the only one where there is a collection of arms and other articles really found on the field of battle. There is accomodation for carriages.

(1) 1 kilomètre (1000 mètres) = 1093 Yards 1 foot 10 inches.



Kieislung & C^{ie} éditeurs à Bruxelles.

BATTLE OF WATERLOO.

The village of Waterloo was from the 17th to the 19th of June, 1815, the head-quarters of Field Marshal the Duke of Wellington. The church of this place contains many monuments, erected in memory of the heroes who fell in the struggle between the Allies and the French.

From Waterloo the road leads to the village of Mont-Saint-Jean, where is the *butte du lion* (see the plan letter L). This is a high hill of 46 metres and is the most favourable point for viewing the whole of the field of battle. The mound was raised by the hand of man, and is surmounted by a colossal Lion, cast from the pieces of cannon that were taken by the Allies.

The other monuments that have been erected in memory of this celebrated battle are :

The monument to the Hanoverian Officers (see plan : Letter H).

The monument to Lieut.-Col. Gordon (plan : Letter K).
And the Prussian monument.

The hills extending from East to West, seen from the foot of the Lion-mound were occupied by the front lines of the Allies. The centre commands the *Haie-Sainte*, immense rectangular enclosures of solid construction, which were bravely defended by the Hanoverians.

The Duke occupied two rooms on the ground floor of M. Paris' house. M. Paris still lives and shows the rooms, besides several souvenirs of the Duke just as he left them.

The Marquis of Anglesey's leg was buried in M. Paris's garden, after the operation which also took place in his house.

The left wing of the Allies was covered by the farms of *Papelotte*, *la Haie*, and *Smohain*. The French Army occupied another enclosure on the heights towards the South, opposite the former, and separated from them by a valley; these hills extend towards *la Belle-Alliance*, a small country inn, built by the side of the high road, about the distance of 1 kilom. from *la Haie-Sainte*. About 1,400 metres further on, towards the North, stands the farm of *Mont-Saint-Jean*, united to the village of *Waterloo* by a gentle declivity of 4 kilometres; this farm, formerly belonging to the Knights of Malta, was used as a field hospital.

About one kilometre from the Lion mount stands the country house or château of *Hougomont*, which played such a conspicuous part in the battle of *Waterloo*. *Plancenoit* is situated nearly 2 kilom. south east of *la Belle-Alliance*. This village witnessed the struggle between the Prussians and French.

From *Plancenoit* to the farm of *Rossomme*, now-called *Delpierre* house, the distance is 1 kilom. and one fifth S. W.; Napoleon was at this farm when the battle began, seated in front of the house, with a table before him, studying a map of the country (see plan, letter N). About 3 kilometres and a half in a N. Easterly direction from *Plancenoit* is the château of *Frichemont*, one of the outposts that guarded the approaches to the ground occupied by the Allies.

DESCRIPTION OF THE BATTLE.

Herewith follows the account of the battle extracted from the remarkable work by A. Brialmont, formerly captain of

the Belgian staff, now colonel, entitled : History of the Duke of Wellington.

Wellington occupied a position beyond Waterloo crossed by the highroads from Charleroi and Nivelles. — The right of his position was thrown back behind a ravine, near Merbes-Braine, and the left extended to the chateau of Frichemont, situated on a height above la Haie. Detachments kept the heights of Merbes-Braine, la Haie, Smohain, as well as the Papelotte farm, the buildings and gardens of the chateau of Hougomont, situated beyond the right centre near the road from Nivelles and the farm of Haie-Sainte established beyond the left centre, on the road from Genappe; Chassé's division and Aubréme's brigade, the environs of Braine-l'Alleud on the extreme right.

This wing was perfectly supported, the other was more or less liable to attack. It would have been necessary to place a body of troops there, not only to cover it, but also to secure the approach of succour with which this wing must have been in communication.

Wellington had divided the Anglo-Dutch army into three bodies : that of the right was under the orders of Lord Hill, that of the centre under the prince of Orange, and general Picton was at the head of the left. The cavalry was commanded by the marquis of Anglesey then Sir Arthur Paget.

Napoleon formed his army in order of battle on the two sides of the road from Brussels to Charleroi. — In the first line on the left of the road was the corps of Reille with the divisions Jérôme, Foy, Bachelu and Piré's division of cavalry on the right of the road; the corps of Druot with four divisions of infantry deployed, like the preceding, in two lines, about sixty yards from one another. In second line, behind the wings, was the cavalry, and in third line, behind the centre, the 6th corps (Lobau) and the imperial Guard forming the reserve.

Towards half past 11 in the morning Jérôme's division, supported by Foy's and Bachelu's, commenced the attack on Hougomont. The wood, defended by the English guards, was taken

and retaken several times; in the end however it remained in the possession of the French; but the chateau offered a desperate resistance. Towards two o'clock it became necessary to suspend the attack and attempt the destruction of the building by other means. If in the first instance they had battered it with howitzers, they would not have had to deplore this delay. « The general opinion, says Van Lobensels, is, that Napoleon, after taking Hougomont wished to render himself master of the Haie-Sainte and to decide the battle by a violent attack of his reserve upon the centre of the enemy. » But as the chateau resisted longer than he anticipated, the Emperor thought it prudent to commence his proposed movement without waiting the result of the attack on the chateau. In consequence Ney was ordered to be ready to march.

About half past twelve, Napoleon perceived in the distance a sort of cloud which some took for troops on the march, others for troops standing at ease; and others for trees. About a quarter of an hour afterwards it was known by a Prussian hussar bearing a letter for the duke of Wellington that it was Bulow's corps approaching. Major general the duke of Balmatia dispatched on the spot a verbal report of the hussar and the intercepted letter to marshal Grouchy, ordering him to march upon Saint-Lambert and take the enemy in the rear. The officer carrying this missive, had to go four or five leagues with it, so that it was impossible that Grouchy could arrive upon the field of battle before eight in the evening. Besides it was known afterwards that by some inexplicable delay, this officer did not meet the marshal before 7 o'clock in the evening. By a similar delay the despatch sent off at ten o'clock in the morning did not arrive till about four in the afternoon.

To ward off the danger that threatened his right, the Emperor sent off the 6th corps (Lobau) with two brigades of light cavalry (Domond and Subervic), « to take up a position where, with 10,000 men he was to stop the progress of 30,000. » This force was to attack Bulow in front at the time that the 6,000 or 7,000 men of Grouchy attacked him in the rear.

As these arrangements deprived Napoleon of the corps that he wanted for the combined attack on the centre and left, he was obliged to modify his plan of battle, « not having from that moment sufficient troops in hand to fill up the gap that a movement to the right would have left between the 1st and 2nd corps. »

Ney then received the order to pierce the centre and to push straight forward on the road to Brussels.

Marshal Ney succeeded with a great deal of trouble in getting a battery of 62 guns on a spot of wet ground before the left of the English. A vigorous cannonade was opened from this point; but without any very great result from the distance of the guns.

At two o'clock, Ney formed the 1st corps in four close columns by battalions which moved forward « en échelon, » the left wing at the head. These columns were evidently too deep for attack and too near each other to deploy. The right, under the orders of Durutte, was directed on Papelotte, to check in concert with the cavalry of Jacquinot the extreme left of the enemy, the cavalry of Milhaud marched in the rear of the three other columns. The artillery was obliged to remain where it was in consequence of the state of the ground, and this circumstance coupled with the depth of the columns caused the French considerable loss. The first column under the orders of Guiot, leaving la Haie-Sainte to the left, attacked and routed the Dutch brigade of Byland, but behind this brigade sheltered by a slight elevation of the ground was Picton's English division, which by a well directed fire and by a clever movement of the 42nd and 92nd regiments on the left of the column, destroyed the efforts of the assailants. During this obstinate struggle the intrepid commander of the English division fell gloriously at the head of his troops. The second column formed by the division Doucelot was about to go into action when Wellington availing himself of the fault committed by marshal Ney in neglecting la Haie-Sainte (whence he was able to sally out on the flank of the French) sent Ponsonby's brigade of dragoons to attack and reverse the half broken column of Guiot. This column put to the rout by so formidable a shock fell back on the second which it carried with it in its retrograde movement. The

English squadrons, going right through the columns of Marcognet and Doucelot, advanced up to the line of the artillery, which imprudently came forward to the support of the troops engaged. They sabred a great number of horses and disabled fifteen guns. But this cavalry was stopped in their turn and vigorously driven back by two brigades of Milhaud and Jacquinot sent to the assistance of the prince of Moscowa by order of Napoleon. General Ponsonby was mortally wounded charging at the head of his dragoons.

So soon as marshal Ney had reformed his 1st corps at the foot of the rising ground and afforded his artillery a little time to recover themselves, Napoleon sent him the order to attack la Haie-Sainte. This attack commenced by a vigorous charge by the cavalry of Milhaud and a brigade of light cavalry of the guard. These valiant soldiers went through the first English line to the cry of *Vive l'Empereur!* but the second line opposed an irresistible barrier to it. There, formed in squares, was the celebrated division of general Alten admirably seconded by Somerset's cavalry and by that of the Dutch baron Trip. While Ney's squadrons sustained the shock of these famous troops, his infantry attacked the Haie-Sainte with an irresistible impetuosity. — At this period the ammunition of the allies commenced to fail them; their fire slackened and the farm soon fell into the power of the French. It was then about four o'clock.

During this time the batteries of howitzers of the left had set the chateau of Hougomont on fire, and the English guards continued to defend themselves amidst the flames and ruins. This resistance however no longer disquieted the Emperor, his attention was entirely concentrated on the centre where from one moment to another the decisive incident of the battle might occur. The situation of Wellington appeared in fact extremely grave. The Anglo-Dutch troops began to get impatient at remaining on the defensive and subjected to such enormous losses. It was time that succour arrived; besides which they remarked that the general in chief frequently directed his glass towards the left.

Blücher had promised to arrive upon the field of battle towards

one o'clock in the afternoon, but the state of the road delayed him considerably. It was seven o'clock when the Prussian cannon was heard on the side of Ohain.

To destroy the effect of this diversion, the Emperor caused the whole line to be told that it was Grouchy's corps arriving, an useless subterfuge of which the army was but for an instant the dupe. Perhaps it would have been wiser to consider the event as foreseen and in no way disquieting.

The moment that Wellington perceived that he had nothing to fear for the right, he reinforced the centre to face the danger which since the capture of la Haie-Sainte threatened this point. He had already before that recalled Mitchel's brigade and the Brunswick contingent placed in the rear of Hougomont. Between three and four o'clock the Hanoverian brigade and Picton's division took up a position on the road beyond Mont-Saint-Jean, while the troops of Clinton hastened from the right towards the centre and those of General Chassé, remaining at Braine-l'Alleud, established themselves between Merbes-Braine and the Nivelles road.

On seeing the first columns of Bulow towards half past four o'clock, the Emperor had for a moment the thought of changing his army from front to rear, making Hougomont the pivot to the left, and Plancenoit the sustaining point to the right; but he soon abandoned that idea, because he had still the hope of being rejoined by Grouchy, and that on the other hand his latest information gave him the conviction that the allies were not in a state to make a longer resistance. This version however seems scarcely admissible, at least so far as regards the probable arrival of the right wing, since the Emperor himself affirms that about four o'clock he received the disastrous news, that at 10 o'clock in the morning Grouchy had not then quitted Gembloux and that the scouts of Domond had not perceived the least trace of him.

It is more than probable that Napoleon was governed by the conviction that he could crush the English before the arrival of the Prussians and from that moment one understands that

he was unwilling to lose a moment of time in changing from front to rear.

After la Haie-Sainte was carried, the combat of the 4th corps was suspended by order of Napoleon, who was desirous of obtaining exact information of the movements of Bulow. Ney was to confine himself to holding this post while Durutte's division was to attack the farms of Papelotte and la Haie-Sainte.

Wellington however about four o'clock having conceived the hope of taking the park of Hougomont and la Haie-Sainte, launched the Hanoverians against the latter and at the same time directed the English under lord Hill against the other. Ney energetically repulsed this attack; but, contrary to his instructions he resolved to take advantage of the abandonment of the centre by the enemy, to get possession of it.

Having no infantry at his disposal, he called for a brigade of cavalry which executed this movement at the trot. It is not known by what misunderstanding this brigade was followed by all the reserves, without even excepting that of the guard, whose invariable rule was to obey only their own officers or the orders of the Emperor. This enormous mass of cavalry, 12,000 strong, precipitated itself upon the plateau with more courage than discernment, where it made several brilliant charges without any result.

Colonel Heymès thinks that the guard advanced thus, because, after the attack by Ney, it appeared to them that the enemy was retreating, an opinion that the call of a brigade of cavalry tended to confirm. « This false movement, says he, was made under the eyes of the Emperor who might have stopped it, if he would, and he did not. »

« But Napoleon in his Memoirs pretends that he sent general Bertrand to recall his reserve; that unfortunately it was engaged in action when he arrived and that any retrograde movement at such a moment would have been attended with great danger. »

However it may be, this error, voluntary or not, exercised a fatal influence and was, as we shall see farther on, the prin-

cipal cause, if not of the loss of the battle, at least of the rout which ensued.

We left the corps of Bulow attacking the troops forming the angle of the right wing of the French army. The count Lobau, notwithstanding the inferiority of his forces, offered an energetic resistance. Little by little, however, he was overwhelmed by the Prussian lines and obliged to retreat. Bulow had already seized upon Plancenoit, when Napoleon sent Duhesme with a division of the young guard, and 24 pieces of cannon to the support of the corps engaged. The Prussians, assailed by these choice troops, were obliged in their turn to yield ground and to evacuate the village they had just carried. — At this moment, Durutte's division had just taken successively Papelotte, la Haie and Smohain. It was then past six o'clock; the Prussians appeared to have brought all their force into action. — In the centre the cavalry held their ground and had, notwithstanding the terrible fire of the English, broken three squares and captured three flags. A certain unsteadiness showed itself in the enemy's line, all his reserves were engaged and, according to eye-witnesses, numbers of his men rushed into the forest. At length the cannon of Grouchy was heard to the right at the distance of two or three leagues which gave the hope, it is believed, that the remainder of Blücher's army would be held in check. It was then half past seven o'clock.

The Emperor thought that the moment had arrived for making a decisive attack and finishing the day. With that view he recalled several battalions and a certain number of the batteries of the guard, which had been detached towards Plancenoit.

The general de Vaudoncourt, whose account is very favorable to the French, pretends that « Several generals present at the battle were of opinion, that at that period of the day the Emperor showed some hesitation... It was six o'clock, says he, when Bulow rallied. » If by a rapid movement he had got the second corps and all the guard on to the plateau, he might have broken the English centre with a mass of 18,000 men before seven o'clock. It would have sufficed to leave one division before Hougomont.

This plan was carried out, but too late, and with four battalions of the guard instead of ten.

A few moments before, Wellington learnt that the Prussian corps of Pirch was on the point of joining Bulow's column, and that Blücher in person with Ziethen's corps was moving from Ohain on the left of the English line. This good news produced a magical effect on the Anglo-Dutch, who were beginning to give way before the repeated charges of the cavalry.

At half past seven o'clock, Reille received the order to attack the enemy's line in moving out by the right of Hougomont. At the same time, and without waiting for the mustering of all the troops destined for the last attack, Napoléon advanced four batteries of the reserve and as many battalions of the *moyenne* guard under the orders of general Friant. He himself accompanied this feeble nucleus as far as la Haie-Sainte, with a view to support it by all the cavalry still remaining at his disposition. The staff officers spread themselves over the whole line to announce the approach of Grouchy.

The four battalions of the guard led by Ney in person went to the left of the Haie-Sainte. Behind them marched a squadron of cuirassiers, followed at a long distance by six battalions of the old guard. They attacked the English lines with extraordinary impetuosity. But scarcely had the attack seriously commenced, when a cry of alarm was heard to the right. It was the announcement of the arrival of Blücher who with Ziethen's corps had just taken without much resistance la Haie-Sainte and Papelotte. A general movement followed along the whole right of the French who soon found themselves cut off from the sixth corps. The battalions of the old guard then engaged, were obliged to make a movement to the right, to act as a reserve and rallying point to the troops driven from la Haie. — They formed themselves into squares, by battalions, across the field of battle.

In the mean time, the *moyenne* guard, supported by a squadron of cuirassiers, routed the Brunswickers and the Nassau battalions. — In leading the latter under fire the prince of Orange

received a wound in the shoulder which compelled him to leave the field of battle.

For a moment the French cavalry were on the point of breaking the enemy's line, but Chassé's brigade arrived just in time to equalize the combat. The guard sustained the shock of this new corps with unequalled energy: its ranks fell as if struck by lightning under the fire of the enemy's lines. — Marshal Ney, who had five horses killed under him, fought on foot with these *triarrians* of the French army. As at Jena, Elchingen and Borodino, he remained for some time exposed to every blow incurring a thousand chances of being killed and receiving not even a scratch. — Why did he not die that day, in the middle of the squares of the guard! That would have been an end worthy of him who was surnamed by the army, *le brave des braves*!

Seeing the attack of the Prussians and the confused retreat of the right wing, the four battalions engaged in the fight lost confidence. The six others, formed in squares behind the right, were in an equally bad position. — Attacked by an ever increasing number of fresh troops, their ranks thinned every moment: there soon remained for them nothing but the prospect of a glorious death.

It was at this moment that Wellington directed to the centre of his position the two brigades of cavalry of Vandeleur and Vivian that the arrival of the Prussians rendered useless to the left wing. These brigades pushed between la Haie-Sainte and Reille's corps, and turned the battalions of the old guard and threw themselves on the extreme right which was retreating. Napoleon charged them with his four service squadrons, the only cavalry at his disposition. But what could this feeble troop do against the growing mass and ardour of the allies? He wanted at that moment all the reserve; but this force had long since been engaged, worn out and reduced to nothing. Irreparable misfortune, which preventing an orderly retreat, changed an ordinary check into a rout without example.

While Ziethen crushes Erlon's corps and attacks the left of the formation made by Lobau's corps and that of the young

guard, Pirch turns Plancenoit already attacked in front by Bulow. The extreme right of the imperial army, borne down and surrounded by four times their strength, form themselves at length into companies and seek a refuge in flight. The same disorder signalizes the retreat of Erlon's corps. The guard alone presents an imposing attitude. The brave general Michel falls in front of its thinned ranks, exclaiming : « *The guard dies, but does not surrender.* »

The number of the allies, however, continues to increase unceasingly on the plain. Already five squares are broken and exterminated. Seeing this fearful carnage, this heroic devotion, become objectless, his last squares still standing, surrounded on all sides, their officers unfit to combat and their ranks thinned by grapeshot, Napoleon determines to put an end to this glorious, but useless sacrifice. He withdraws his guard redhot, so to speak, from that fiery furnace where it would have left its last man. *The guard gives way!* it is said, and this word, repeated in the darkness, flies from mouth to mouth and hastens the retreat.

Wellington seized upon this propitious moment to make a vigorous attack. His whole line of infantry, supported by the cavalry and artillery, charged the French masses, attacked at the same time in reserve by the Prussian cavalry. It was then nothing but an immense defeat.

At Rossomme for a moment Napoleon hoped to be able to stop this unheard of disorder by forming a square of the last regiment of the guard and commanding Gourgaud to support it with some half dismounted guns found upon the spot : Vain attempt!

The darkness prevents the fugitives perceiving this rallying point, and the tumult of the field of battle renders the action of these troops powerless. Napoleon wishes to die in Cambroone's square ; but Soult turns his horse's head, exclaiming : *Ah ! Sire, the enemy is already sufficiently fortunate.* The man of destiny then fled like the rest. *The eagle was no longer in the secret of the Gods.*

his square stands firm however to give the Emperor time to escape. — *Surrender!* they cry from all sides. A soldierlike word, but worthy of history was the sole reply of Cambronne: immediately as if death did not come soon enough for the liking of these heroes, they rushed with their heads lowered into the enemy's ranks. A last cry of *Vive l'Empereur!* was heard from the midst of the smoke and the clinking of arms; then nothing else is heard: the guard is dead, the empire is at an end.

This glorious immolation consoles the French nation to this day for the most cruel defeat ever sustained by its illustrious arms.

If the valour of English troops rose on that memorable day even to heroism, the French army did not forfeit its brilliant reputation, and one does not know, which to admire most, — the firm courage of those battalions, which resisted for two hours the charges of 7,000 French cuirassiers — or the ardour of the imperial troops, who after a night passed in the mud, marched off in the morning, the greater part without having eaten anything, and sustained the fatigue of eleven hours fighting and marching on wet ground, without complaining and without any signs of weakness, notwithstanding the melancholy impressions that recent defections had left on them and notwithstanding the poignant deception on the field of battle! — Memorable day, when one saw on every side soldiers who had never before been in action, equalling in audacity, constancy and courage, the veterans of Austerlitz and Wagram.

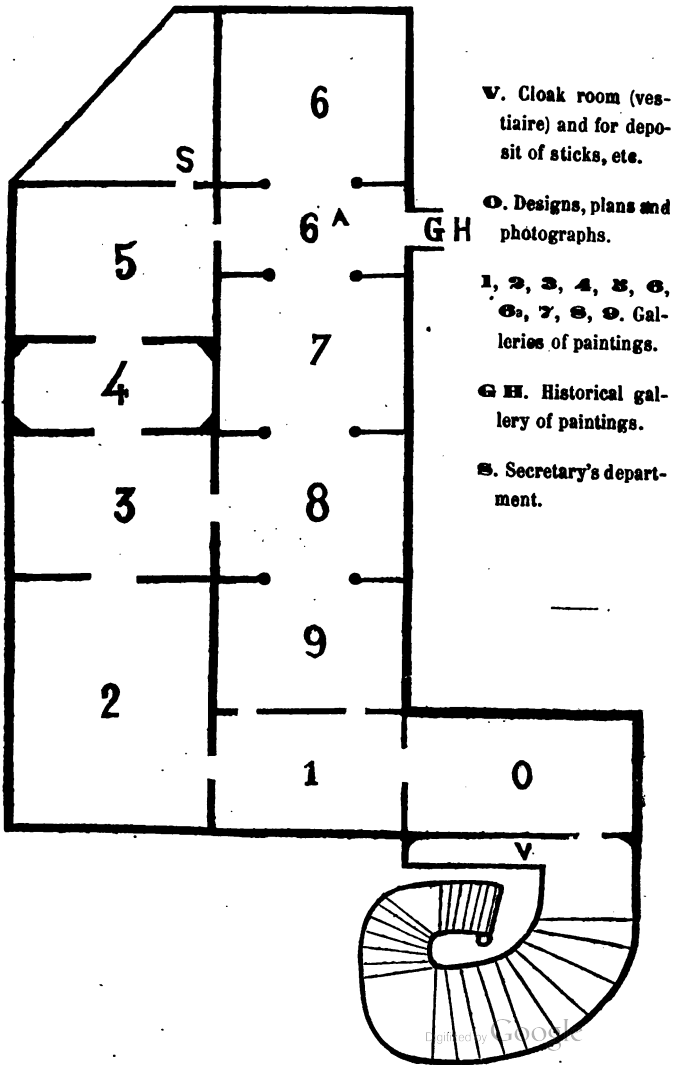
At nine o'clock in the evening, Wellington and Blücher met at the Belle-Alliance, where they were able to mutually felicitate each other on the events of the day.

The general Gneisenau, an officer full of talent and resolution, pursued the rear of the French army with the whole of the Prussian cavalry. The vigorous charges of that cavalry, favoured by a beautiful moonlight night, rendered all rallying impossible. Wellington supported with a part of his troops the movements of Gneisenau, and put himself at the head of the pursuers; but the fatigue of his soldiers compelled him to stop between Rossomme and Genappe.

The Prussians continued the pursuit with an ardour that testified their anxiety to revenge the disasters at Jena, Auerstaedt and Ligny. — Arrived at Genappe, they found the guns of the French army sheltered by barricades; but this precaution, far from being of utility to the vanquished, increased their losses by incumbering the sole passage which remained opened for retreat. It was at Genappe that the carriage of the Emperor and the different objects that have been since displayed in a private museum in London (Madame Tussaud's) were captured.

No battle was ever fought with more obstinacy and courage. About 6,000 men of both armies perished in the attack on Hougomont; nearly 10,000 French were either killed or wounded. Foy's division alone lost 3,000 men. The total losses amount to the following: English and Hanoverians 11,678; Dutch 3,547; Brunswickers 1,000; Nassau 1,000; Prussians 7,454; total 24,679. — The French had 18,500 men killed or wounded and 7,800 made prisoners; they lost besides 227 guns.

**PLAN OF THE PICTURE GALLERY IN THE MUSEUM
AT BRUSSELS.**



V. Cloak room (vestiaire) and for deposit of sticks, etc.

O. Designs, plans and photographs.

1, 2, 3, 4, 5, 6, 7, 8, 9. Galleries of paintings.

GH. Historical gallery of paintings.

S. Secretary's department.

DIVISION OF PICTURES IN THE ROOMS

OF THE PICTURE GALLERY.

Ist Room : Nos 4, 5, 11, 12, 19, 82 à 86, 88 à 96, 334, 362, 364, 365, 366, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408.

II^d — Nos 1, 2, 3, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17, 18, 20 à 58, 60, 62, 65, 66, 67, 71, 72, 75, 76, 78, 79, 80, 81, 87, 97, 98, 363, 367 à 392, 396, 458, 459.

IIIth — Nos 155, 156, 163, 164, 165, 196, 200, 223, 257, 300, 301, 302, 303, 331, 353, 412, 426, 427, 441, 442, 443, 444, 445, 446.

IVth — Nos 110, 137, 138, 139, 142 à 152, 169, 170, 194, 243, 246, 248, 273, 274, 329, 330, 332, 409, 414, 420, 436, 457.

Vth — Nos 105, 106, 109, 118, 119, 120, 126, 127, 134, 153, 160, 166, 167, 168, 178, 184, 207, 209, 212, 213, 214, 224, 226, 228, 230, 247, 253, 255, 265, 269, 275, 276, 289, 310, 311, 315, 333, 341, 342, 343, 349, 354, 361, 413, 417, 422, 424, 425, 428, 439, 452.

VIth — Nos 100, 140, 141, 172, 176, 177, 179, 190, 191, 198, 208, 216, 217, 218, 220, 237, 264, 285, 286, 288, 290, 291, 292, 294, 295, 337, 338, 453.

VIA small Room : Nos 102, 114, 125, 197.

VIIth Room : Nos 101, 107, 108, 111, 121, 124, 129, 171, 173, 174, 175, 180, 181, 182, 183, 188, 189, 192, 195, 204, 210, 215, 219, 225, 232, 242, 256, 259, 261, 277, 296, 297, 299, 306, 307, 308, 309, 312, 313, 314, 319, 320, 321, 322, 323, 324, 328, 340, 345, 346, 347, 350, 351, 352, 411, 418, 419, 430, 433, 434, 337, 438, 447, 449, 450, 451, 454.

VIIIth — Nos 103, 104, 116, 122, 123, 128, 186, 193, 202, 203, 205, 206, 222, 239, 240, 244, 245, 250, 252, 254, 260, 267, 268, 293, 298, 305, 316, 317, 318, 325, 326, 327, 344, 348, 410, 415, 416, 421, 423, 429, 431, 432, 440, 455, 456.


Emile DE WITTE, Interior of a church. — Philip KONINK, Landscape. — F. Davidz DE HEEM, Vanitas.

IXth — Nos 99, 112, 113, 115, 117, 130, 131, 132, 133, 135, 136, 157, 158, 159, 161, 162, 185, 187, 199, 201, 227, 229, 233, 234, 235, 236, 238, 241, 251, 263, 266, 270, 271, 272, 278, 280, 281, 282, 283, 284, 335, 339, 355, 356, 357, 358, 435, 448.

CATALOGUE
OF
THE PAINTINGS IN THE MUSEUM
(MUSÉE DE PEINTURE.)

Place du Musée.

(See Plan, page 97 and 137.)

 THE PICTURES, OF WHICH THE NUMBERS ARE MARKED WITH AN ASTERISK (*), HAVE BEEN RECENTLY WITHDRAWN FROM THE GALLERY.

Ante-room : Photographs of works of celebrated masters. — **Room 1** : Early Italian and German masters. — **Room 2** : the early Flemish school (14th-16th centuries). — **Room 3** : Painters of the transition period, F. Floris, M. Coxcie. — **Room 4 and 5** : Flemish school (17th cent.). — **Room 6** : Rubens, Van Dyck, Jordaens. — **Room 7, 8 and 9** : Flemish and Dutch schools of the 17th and 18th centuries ; Italian and Spanish art.

ANCIENT SCHOOLS

(from the 14th to the 16th century).

Henri de Bles.

1. The temptation of St. Anthony.

Peter Brueghel (the elder). († 1569).

2. The massacre of the innocents.

Peter Brueghel (the younger) (1565-1637).

3. The fall of the rebel angels.

Barthélemy de Bruyn.

4. Portrait of a Man.
5. Portrait of a Woman.

Room 1 : 4, 5 ; R. 2 : 1, 2, 3.

John Van Coninxlo (born 1489).

6. The apostolic descent of Ste-Anne. (Triptyque).
7. The birth of St.-Nicholas.
8. Death of St.-Nicholas.
9. Jesus among the doctors.
10. The marriage at Cana.

Carlo Crivelli.

11. The virgin and infant Jesus.
12. St-Francis of Assises.

Hubert and John Van Eyck (1366-1426 and 1390-1440).

13. Adam and Eve. (Fragments of the great composition of the mystic Lamb from the church of St-Bavon at Ghent; the other panels of this celebrated triptyque are to be found in the Museum at Berlin).

John Van Eyck (1390-1440).

14. The adoration of the Magi. (A picture remarkable for its state of preservation, the fineness of its execution and the freshness of its colouring. — Bought in 1848 for the sum of 12,000 fr.)

John Gossart (1470-1532). (Called John of Maubeuge or Mabuse).

15. Jesus Christ at the house of Simon the Pharisee. (Triptyque). The architecture of the Hall where the scene passes is admirable, its ornamentation is of marvellous richness. There is a picture in the cathedral of Prague which presents a great analogy of aspect with this in the Museum of Brussels.

James Grimmer.

16. The legend of St-Eustace. (Triptyque.)

John Van Hemessen (or Hemissen).

17. Descent from the cross. (Triptyque.)

Martin Hemkerk (or Van Veen) (1498-1574).

18. Jesus sinking under the weight of the cross. (Double triptyque.)

John Holbein (the younger) (1495-1543).

19. Portrait of Thomas Morus. (This is one of the most precious works in the Museum. It was one of the heap of pictures which were removed from the churches and convents, to the central depot, from whence the first elements of the Museum of Brussels were drawn.)

Lambert Lombard (or Lambert Susterman) (1506-1566).

20. The Lord's supper.

John Memling († 1495).

21. Portrait of William of Moreel. (The burgomaster of Bruges).

22. Portrait of Barbara of Vlaenderbergh alias of Herstvelde. (The wife of William of Moreel).

23. Portrait of a Man.

John Mostaert (1474-1555).

24. Two episodes in the life of St-Benoit. (1st The miracle of the broken sieve. 2nd The repast of St-Benoit and the curé of Monte-Preclaro).

B. Van Orley (1490-1544).

25. The dead Christ wept over by the Virgin and the Holy Persons. (Triptyque; is one of the best specimens of Flemish art; the portraits upon the shutters are those of the donors.)

26. A Holy Family. (Treated with elevated sentiment, but borrowed from a composition by Leonard da Vinci, which is to be seen in the institution at Liverpool.)

27. Portrait of George of Zelle, a doctor of the 16th century.

Joachim Patenier (or Patinir) († 1524).

28. The Virgin of Sorrows.

Martin Schoen (or Schoengauer) (1420-1490).

29. Jesus Christ presented to the people.

Thierry Stuerbout (or Bouts called Thierry of Harlem) (1405-1475).

30. The only sentence of the Emperor Otho.

31. The Emperor Otho making amends for an injustice he had committed. (These two pictures were intended to adorn the Council chamber of the town-Hall of Louvain in 1468. They were attributed to Quentin Metsys and Memling but their real Author is not known through any authentic document.)

John Swart (1469-1535).

32. The Adoration of the Kings (Triptyque).

Roger Van der Weyden (1400-1464).

33. Head of a Woman in tears.

(The following numbers are merely attributed to this painter.)

34. The Annunciation, and the Virgin received by an Angel upon the steps of the Temple.

35. The Nativity and the Adoration of the Magi united.

36. The circumcision.

37. Jesus amongst the Doctors.

38. The carrying of the cross.

39. Christ upon the cross.

40. Jesus Christ carried to the tomb.

41. The Virgin, the Disciples and the holy women leaving the sepulchre.

Room 2 : 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41.

UNKNOWN MASTERS

from the 14th to the 16th century.

Flemish School.

42. The Virgin with the Infant Jesus (attributed to Hubert Van Eyck but without proof).
43. Portrait of a Man.
44. Portrait of a Woman. (These two portraits have been attributed to Roger Van der Weyden and Hugo Van der Goes, but without any historical documents.)
45. Shutters of a triptyque. (The centre panel upon which are painted the Donors, is lost.)
46. The preaching of a Bishop. (Attributed to Memling, but it is scarcely probable that the chase of Ste-Ursula and the preaching of a Bishop are by the same painter.)
47. The Adoration of the Virgin and the circumcision. (Attributed to Hugo Van der Goes and Van der Meire, it belongs beyond dispute to the Ancient school of Bruges.)
48. Christ taken down from the cross. (Attributed to Goswin Van der Weyden and Memling.)
49. Assumption of the Virgin. (Triptyque attributed to Gerard Van der Meire, Hugo Van der Goes, and Goswin Van der Weyden, but without proof for any one of them.)
50. Assumption of the Virgin. (This and the preceding picture are undoubtedly of the same period and school, but it is hardly probable by the same hand, as is supposed.)

Room 2 : 42, 43, 44, 45, 46, 47, 48, 49, 50.

51. Portrait of a Man. (Attributed to Roger Van der Weyden; although a remarkable and interesting work, the hand of the Master is not recognised in it.)
52. Head of St-John.
53. Portrait of a Man.
54. Portrait of a Woman. (It has been thought from the ancient inscriptions upon the frames that these two portraits were painted in 1425 and that the persons represented were John Barrat and his Wife Jane Cambry. It is nevertheless a twofold error. The actual painting covers one still more ancient, and the inscription upon the frame refers to the former painting).
55. The Virgin and Infant Jesus.
56. Portrait of William of Croy, Lord of Chièvres. (Attributed to Quentin Metsys, as all the force of his talent may be recognised in it.)
57. Virgin and the Infant Jesus.
58. Adoration of the Magi. (Triptyque.)
- * 59. Adoration of the Shepherds. (Attributed to Hugo Van der Goes, but the architecture in the picture proves that the work was performed a century after the epoch in which that painter lived.)
60. The Life and Miracles of S^t-Benoit.
- * 61. The Virgin with the child Jesus asleep.
62. The Virgin and child Jesus.
- * 63. The Virgin and child Jesus.
- * 64. Consecration of a Bishop.
65. Christ on the cross. (Triptyque.)
66. The Virgin and child Jesus; S^{te}-Catherine and S^{te}-Barbe (Triptyque).

Room 2 : 51, 52, 53, 54, 55, 56, 57, 58, 60, 62, 65, 66.

67. St-Bernard adoring the Infant Jesus.
- * 68. A Shutter upon which are painted two Abbesses.
- * 69. Same subject.
- * 70. The Virgin and child Jesus.
71. Adoration of the Magi. (Triptyque attributed to John Schoreel, but without any authority.)
72. Two detached shutters of a triptyque. (Portraits of the Donors; John Micault and his Wife Livine Van Welle, called Cats.)
- * 73. Consecration of a Bishop.
- * 74. The last supper and the washing of the Disciples' feet.
75. The Lady with the carnation. (Something of Bernard Van Orley's manner is to be found in the style and execution of the accessories : but there is uncertainty as to his being the author.)
76. The holy Family.
- * 77. Adoration of the Magi.
78. Episodes in the legends of St-Mathias and St-Thomas. (The shutters of a triptyque.)
79. Episodes in the Life of the Virgin. (Shutters which were brought from the church of the Sablon, the sacristy of which they adorned.)
80. The Annunciation. (Triptyque painted in the 16th century.)
81. Portrait of Jacqueline Hujoel, wife of Joost Facuwez. (Attributed to John Metsys. Anthony Van Monfoort, and Martin de Vos, but there are neither historical documents, nor any recognised analogy.)

Italian school.

82. Calvary. (Attributed to Giotto but none of the distinctive characters of the productions of this Master are to be

found in it. It probably belongs to the school of Sienna and is of remarkable beauty.)

German school.

83. Annunciation.
84. Jesus on the cross between the two Malefactors. (Attributed to Aldegrever but the types of the picture differ from those of the known paintings of this Master.)
85. Christ at the Pillar. — Christ ascending to Heaven. (The shutters of a triptyque the central portion of which is gone.)
86. God holding his dead son on his knees.
87. The tree of Jesse.
88. Christ on the Cross between the two Thieves. (Attributed to Hugo Van der Goes but it has been recognised as belonging to the German school.)
89. The Adoration of the shepherds. (There is a picture in the Museum at Cologne which only differs from this in size, being larger.)
90. The Adoration of the Magi.
91. The creation of Eve.
92. Abraham's sacrifice.
93. Noah and his Family before the Ark.
94. Esau asking his Fathers Blessing.
95. The meeting of Esau and Jacob.
96. The Adoration of the Shepherds.
97. Portrait of Louis IInd, King of Hungary.

French school.

98. Portrait of Edward VIth, King of England.

Room 1 : 83, 84, 85, 86, 88, 89, 90, 91, 92, 93, 94, 95, 96 ;
R. 2 : 87, 97, 98.

MODERN SCHOOLS

from the 16th and the 17th centuries.

Francesco Albani. (1578-1660.)

99. Adam and Eve, in Paradise, in the act of disobedience.

James d'Arthois (1613-1665).

100. The return from the Kermesse, or Fair. (The Figures are by David Teniers the elder).

101. A Landscape.

102. Winter. (The figures are by Peter Bout).

103. The borders of the Wood.

104. Landscape. (The figures are by David Teniers the elder).

John Asselyn (1610-1690).

105. Crossing the ford.

Giles Backereel (born 1572).

106. The Virgin appearing to St-Felix.

107. Adoration of the shepherds.

Ludolf Backhuysen (1631-1709).

108. Tempest on the coast of Norway. (This is the least brilliant of his works; nevertheless the great talent of the artist is to be recognised in it; the rough sea, the waves breaking rudely on the rock bound coast, are admirably truthful).

109. Marine. (The picture is only attributed to Backhuysen, and it is very probable that it is by one of his disciples).

John de Baen (1633-1702).

110. Portrait of a man.

Room 4 : 110 ; R. 5 : 105, 106, 109 ; R. 6 : 100 ; R. 6^a : 102 ; R. 7 : 101, 107, 108 ; R. 8 : 103, 104 ; R. 9 : 99.

Henri Van Balen (1560-1632).

111. Fertility. (The flowers and the landscape are by J. Brueghel).

Giovanni Francesco Barbieri (called il Guercino) (1591-1666).

112. A young man being placed under the Virgin's protection by his patrons, Saints Nicholas, François and Joseph.

Frederico Barocci (1528-1612), (also named Barrocio or Fiori d'Urbino.)

113. The calling of S^t-Peter and S^t-Andrew.

Abraham Begeyn.

114. A coast in the environs of Naples.

Bernardo Bellotto (1724-1780).

115. View of la Brenta.

Nicholas Berchem or Berghem (1623-1683).

116. Landscape with ruins.

Pietro Berrettini Da Cortona (called Pietro di Cortone).

117. The mystic marriage of S^{te}-Catherine (Attributed to this Master).

Charles Emmanuel Biset (1633-1685).

118. William Tell preparing to hit the apple placed upon his son's head. (The architecture is painted by William Van Ehrenberg, the landscape by Emelraet).

Ferdinand Bol (1644-1684).

119. Portrait of a Man.

120. Portrait of a Woman.

121. Portrait of a Woman. (The person represented is said to be Saskia Uylenburg, the wife of Rembrandt).

Room 5 : 118, 119, 120; R. 6^a : 114; R. 7 : 111, 121; R. 8 : 116, R. 9 : 112, 113, 115, 117.

122. A philosopher in meditation. (There is a picture at the Louvre by Ferdinand Bol which represents the same subject and offers various points of resemblance; it is also called « a Philosopher in meditation. » Both pictures are taken from the ancient Royal collection).
Thomas Willeborts Bosschaert or Bossaert (1613-1656.)
123. The Angels announcing the birth of Isaac to Abraham.
John and Andrew Both (1610-1650.)
124. Landscape in Italy.
Richard Brakenburgh (1650-1702).
125. A children's festival.
Charles Breydel (called the chevalier Breydel) (1677-1744).
126. Attack of cavalry.
127. Attack of cavalry. (Pendant to the preceding).
Adrien Brouwer (1608-1640).
128. The dispute at the public house.
John Brueghel (1568-1625) (called Brueghel de Velours).
129. St-Norbert preaching against the heresy of Tanchellinus at Antwerp.
Paolo Caliari (1528-1588) (called Paolo Véronèse).
130. Juno pouring forth her treasures upon the city of Venice.
131. The adoration of the shepherds.
132. The holy family with St^e-Theresa and St^e-Catherine. (This is a large irregular composition in which the artist may well be admired, but in order to obtain a true notion of Paolo Caliari's talent the Museum at Venice should be visited).

Room 5 : 126, 127; R. 6. : 125; R 7 : 124, 129 : R. 8 : 122, 123, 128; R. 9 : 130, 131, 132.

Caravage (School of).

133. Christ laid in the tomb.

John William Carlier (1638-1675).

134. The martyrdom of St-Denis. (A sketch).

Annibale Carracci (1560-1609).

135. Diana at the bath surprised by Acteon, whom she changes into a stag,

Giovanni Benedetto Castiglione (1616-1670).

136. Portrait of a Man.

Philip of Champagne (1602-1674).

137. The presentation to the temple. (The four Jewish Doctors give the portraits of Pascal, Arnauld and two other anchorites of Port-Royal. The composition is grand and the colouring vigorous and soft).

138. St^e-Geneviève.

139. St-Joseph.

140. St-Ambrose.

141. St-Stephen.

142. St-Benoit fed by the friar Romain.

143. St-Benoit receiving the visit of the curé of Monte-Preclaro.

144. The stone exercised.

145. Placida drawn out of the water by Friar Maur.

146. The poisoned loaf.

147. The miraculous Fountain.

148. The handle of the hatchet refastened.

149. The resuscitated child.

150. The imaginary fire.

151. St-Benoit at his sister's house.

152. Portrait of Philip of Champagne.

Room 4 : 137, 138, 139, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152; R. 5 : 134; R. 6 : 140, 141; R. 9 : 133, 135, 136.

John Baptist de Champaigne (1631-1684).

153. The Assumption of the Virgin.

* 154. St-Peter.

Henri de Clerck (1570-1629).

155. The holy family (Triptyque).

156. Jesus Christ calling little children to him,

Alonso Sanchez Coello († 1590).

157. Portrait of Jane of Austria, daughter of Charles Vth.

158. Portrait of Margaret of Parma, daughter of Charles Vth
and Governor of the Netherlands.

159. Portrait of Marie of Austria, daughter of Charles Vth.

John Cossiers (1600-1671).

160. The universal Deluge.

James Francis Courtin († 1752.)

161. The dead Christ before the Virgin.

William Courtois (1628-1679).

162. The burying of the dead during the plague at Rome.

Michael Coxcie (1499-1592).

163. The holy supper. (Triptyque.)

164. The death of the Virgin. (Triptyque.)

165. The crowning with thorns.

Jos. Van Craesbeeck (attributed to him) (1608-1664).

166. A Flemish smoking room.

Gaspard De Crayer (1582-1669).

167. The miraculous draught of fishes. (This work is remarkable for the beauty of the colouring, the truthfulness of the forms, the faithfulness of the attitudes and the harmonious blending of the whole.)

168. The Martyrdom of St-Blaise.

169. The assumption of Ste-Catherine. (This work is very characteristic of the artist's talent.)

Room 3 : 155, 156, 163, 164, 165; R. 4 : 169; R. 5 : 153, 160,
166, 167, 168; R. 9 : 157, 158, 159, 161, 162.

170. Ste-Apollonia.
171. St-Paul and St-Anthony, hermits.
172. St-Anthony and St-Paul in the desert.
173. The Virgin adored by the angels.
174. The dead Christ on the knees of the Virgin. (This picture ornamented the tomb of the chevalier Dongelberge and his wife in the church of the « Grand Béguinage »; the artist has painted their portraits on the left of the picture in the foreground; this species of Ex voto is his masterpiece in which he has put forth all his talent.)
175. The virgin, the protectress of the great oath of d'Arbalete.
176. St-Florentius.
177. St-Agapit.
178. Jesus Christ appearing to St-Julian the apostate.
Crayer (1582-1669), d'Arthois (1613-1665) and Gerard Seghers.
179. Conversion of St-Hubert.
Albert Cuyp (1605-1691).
180. Interior of a stable.
Peter Danckerts de Ry (1605-1659).
181. Portrait of Cornelius Danckerts de Ry.
182. Portrait of the wife of Cornelius Danckerts de Ry.
Abraham Van Diepenbeeck (1607-1675).
183. St-Francis worshipping the Holy Sacrament.
Christian William Ernest Dietrich (1712-1774).
184. Portrait of him-self.
Dosso Dossi (born 1560).
185. Jesus Christ at the house of Simon the Pharisee.

Room 4 : 170; R. 5 : 178, 184; R. 6 : 172, 176, 177, 179; R. 7 : 171, 173, 174, 175, 180, 181, 182, 183; R. 8 : 185.

Gérard Dou (1613-1680).

186. Portrait of himself. (This is a masterpiece of patience, delicacy and grace, and wonderfully truthful. The effect of the light of the lamp is extraordinary.)

Gaspard Dughet (1613-1675).

187. Landscape.

Antony Van Dyck (1599-1641).

188. The martyrdom of St-Peter. (A picture in which the painter has admirably blended all the grandeur dignity, and thought which a sacred subject imperatively requires.)

189. Silenus drunk, sustained by a Faun and a Bacchante. (A vigorous piece of life-like painting. in which Van-Dyck, seems as if he would outdo Jordaens.)

190. St-Anthony of Padua holding the child Jesus.

191. St-Francis in exlacy before the crucifix. (Pendant to the preceding.)

192. Portrait of Delafaille, burgomaster of Antwerp.

Philip Van Dyck (1680-1752).

193. A young woman at her toilet.

Nicholas La Fabrique (born 1649).

194. The money counter. (The Miser.)

Bartholet Flémalle (1614-1675).

195. The chastisement of Heliodorus. (A first rate hit of the artist.)

Frans Floris (1520-1570).

196. The last judgment. (Triptyque.)

Francis Franck or Francken (1581-1642).

197. Croesus, king of Lydia, shewing his treasures to Solon.

John Baptist Franck or Francken († 1653).

198. The Beheading St-John.

Room 3 : 196; R. 4 : 194; R. 6 : 190, 191, 198; R. 6^a : 197; R. 7 : 188, 189, 192, 195; R. 8 : 186, 193.

Claude Gelée (1600-1682):

199. Eneas hunting the stag on the coast of Lybia.

Abel Grimmer.

200. Jesus Christ with Martha and Mary.

Francesco Guardi (1712-1793).

201. Interior of St-Mark's church, Venice.

Peter Gysels (1621-1690.)

202. Dead game in landscape.

John Davidz de Heem (1600-1674).

203. Allegory of Fruitfulness.

204. Bunch of flowers.

Bartolommeo Van der Helst (1613-1670).

205. Portrait of himself.

206. Portrait of his wife.

John Van Hugtenburgh (1646-1733).

207. Attack of cavalry.

Cornelius Huysmans (1648-1727).

208. Landscape with animals.

John Baptist Huysmans (born 1654).

209. Landscape. (Painted with vigorous colouring though rather heavy, there is a little too much sameness in the leaves.)

Abraham Janssens (1567-1632).

210. Allegory of old age leaning upon Faith and Hope to bear up against the fatigues of time.

Victor Honoré Janssens (1664-1739).

* 211. The Virgin appearing to St-Bruno.

212. St-Charles Borromeo praying that Heaven would grant a cessation of the plague.

213. Dido building Carthage.

Room 3 : 200; R. 5 : 207, 209; R. 6 : 208; R. 7 : 204; R. 8 : 202, 203, 205, 206; R. 9 : 199, 201.

214. The presage of Lavinia's fate.
Karel du Jardin (1625-1678).
215. The vanguard of the convoy.
James Jordaens (1593-1678).
216. St-Martin curing one possessed. (This is a spirited and powerful composition painted in glowing tones, resembling a transparency.)
217. Allegory of Fruitfulness. (A masterpiece of Jordaens, painted in a sober tone, without it's losing anything in strength or brilliancy. The whole action of the picture is of great force and prodigious effect.)
218. The Satyr and the Countryman.
219. The triumph of prince Henry of Nassau.
220. Allegory of the world's vanities.
- * 221. Head of an apostle. (Sketch.)
Albert Klomp.
222. Pasturage before the farm.
Wenceslas Koeberger (1564-1635).
223. Christ borne to the tomb.
James Koning (born 1650).
224. Landscape. (Scene in Holland.)
Gerard de Lairesse (1640-1711).
225. The death of Pyrrhus.
Peter Leermans.
226. Christ on the cross.
Eustache Lesueur (1647-1685).
227. The Saviour giving a blessing.
John Lingelbach (1625-1687).
228. The charlatan.

John Baptist Van Loo (1684-1745).

229. Diana and Endymion.

Théodore Van Loon (1629-1678).

230. Assumption of the Virgin.

* 231. Adoration of the shepherds.

Nicholas Maas (1632-1693).

232. The reading lesson.

Bartolommeo Manfredi (1580-1617).

233. The woman taken in adultery.

Carlo Maratta (1625-1713).

234. Apollo pursuing Daphné.

235. The Virgin and the Infant Jesus adored by S^t-François.

Francesco Mazzuoli (called il Parmigiano) (1503-1540).

236. Holy family.

Peter Meert (1619-1669).

237. Portraits of Syndics or presidents of the corporation of the Fishmongers of Brussels.

Anthony Raphael Mengs (1728-1779)

238. Portrait of Michel-Angelo Cambiaso.

Gabriel Metsu (1615-1668).

239. The collation.

Anthony-Fr. Van der Meulen (1634-1690).

240. Louis XIVth's army encamped before Tournay.

Andrea de Michieli (1539-1614).

241. The marriage at Cana. (A sketch.)

William Van Mieris (1662-1747).

242. Susanna surprised by the Elders.

Francis Millet (1644-1680).

243. Repose of the Holy family during the flight into Egypt.

Room 4 : 243 ; R. 5 : 230 ; R. 6 : 237 ; R. 7 : 232, 242 ; R. 8 : 239, 240 ; R. 9 : 229, 233, 234, 235, 236, 238, 241.

John Molenaer (1600-1685).

244. Flemish Interior.

245. A Flemish public house.

Henry Mommers (1623-1697).

246. The Market, or the Bargain.

Anthony Mor or Moro (1512-1581).

247. Portrait of Hubert Goltzius.

248. Portrait of a Man.

Paul Moreelse (1571-1638).

* 249. Portrait or Study.

Frederick Moucheron (1633-1686).

250. Landscape, enlivened by a staghunt.

Bartolommeo Esteban Murillo (1618-1682).

251. Franciscan Monk.

Peter Neefs (the elder) (1570-1651).

252. Interior of Antwerp Cathedral.

253. Same subject. (These two pictures are painted with great strength of colouring and the effects of night are admirably truthful.

Aart van der Neer (1619-1683).

254. Landscape (night effect).

Isaac Van Nickele.

255. View of the interior of the great church of Harlem.

Adrien Van Nienlant (born 1590).

256. An episode of the carnival under the walls of Antwerp.

Lambert Van Noort (1520-1570).

257. Worship of the shepherds.

Adam Van Noort (1557-1641).

* 258. Jesus-Christ calling little children to him.

Room 3 : 257 ; R. 4 : 246, 248 ; R. 5 : 247, 253, 255 ; R. 7 : 256 ;
R. 8 : 244, 245, 250, 252, 254 ; R. 9 : 251.

Adrien Van Ostade (1610-1685).

259. The fish-eater.

Isaac Van Ostade (1617-1671).

260. Halt of travellers.

Anthony Palamedes Stevens (1604-1680).

261. Portrait of a Man.

James Palma (the elder), (1480-1548).

* 262. Jesus-Christ borne to the tomb.

Giovanni Paolo Pannini (1695-1768).

263. Architectural ruins.

Martin Pepyn (1575-1642).

264. The patroness of the orphan.

Peter Van den Plas (born 1595).

265. The virgin and the infant Jesus.

Leandro da Ponte (1558-1623).

266. Ascension of Christ.

Peter Pourbus (1510-1584).

267. Portrait of J. Van der Gheenste, sheriff and Councillor of the city of Bruges.

Francis Pourbus (1540-1580).

268. Portrait of a Man.

269. St-Matthew inspired by the angel.

Mattia Preti (called il Calabrese) (1613-1699).

270. Job visited by his friends.

271. Hécuba blinding Polymnestor, king of Thrace. (This picture is merely attributed to this painter.)

Giulio Cesare Procaccini (1548-1626).

272. St-Sebastian succoured by the angels.

Adam Pynaeker (1621-1673).

273. Deer hunt.

Room 4 : 273; R. 5 : 265, 269; R. 6 : 264; R. 7 : 259, 261;
R. 8 : 260, 267, 268; R. 9 : 263, 266, 270, 271, 272.

Erasmus Quellin (1607-1678).

274. Christ surrounded by flowers. (In grey tints).

John Van Ravestein (1572-1657).

275. Portrait of a Woman.

276. Portrait of a Woman.

Rembrandt Van Ryn (1608-1669).

277. Portrait of a Man. (This portrait is in every respect worthy of the Master, it is life itself transferred to canvass.)

Guido Reni (1575-1642).

278. The flight into Egypt. (The countenance of the Virgin is admirably expressive of dread, the colouring is bright and clear, the whole of the composition is so full of studied grace that it becomes almost primness.)

* 279. A Sybil in meditation.

Jacopo Robusti (1512-1594).

280. The martyrdom of S^t-Mark. (Sketch.)

281. Portrait of a Man.

282. Portrait of a Man.

Philip Peter Roos (called Rosa de Tivoli), (1655-1705).

283. Italian shepherd guarding goats.

Francesco de Rossi (called il Salviati), (1510-1563).

284. Christ between two apostles.

Peter Paul Rubens (1577-1640).

285. Christ ascending Calvary. (This picture was painted in 1637 for the abbey of Afflighem, it is powerfully cast, and executed in broad dashes in a sketchy manner, unfortunately the composition and even the colouring lose their effect and power by being misplaced as we have observed.)

Room 4 : 274 ; R. 5 : 275, 276 ; R. 6 : 285 ; R. 7 : 277 ; R. 9 : 278, 280, 281, 282, 283, 284.

- 286 The Lord about to destroy the Earth with his thunderbolts. (This composition is too exaggerated in effect nevertheless it is considered the chief of Rubens's performances at Brussels.)
287. Assumption of the Virgin. (This composition is not happily managed, the usual high qualities of the great Master are not to be discerned in it, the colouring is feeble).
288. Christ on the Virgin's knees. (This formerly passed as one of Rubens' finest pictures but unfortunately in cleaning, the colouring underwent some alterations. Conveyed in 1794 to the Gallery of the Louvre in Paris, it was restored in 1815, and was one of those which suffered most in removal).
289. Coronation of the Virgin. (This picture was painted for the church of the Recollets of Antwerp. Originally on wood, it was transferred to canvas).
290. The adoration of the Magi. (A picture considered remarkable for the brightness of its colours, and the harmony and richness of shading. The features of the Virgin are wanting in expression, and like a fresh coloured Flemish woman).
291. The Martyrdom of S^t-Liévin. (A composition which excites horror, whatever the artist's celebrity may be, it is not to be concealed that this work wounds a refined taste).
292. Venus in Vulcan's forge.
293. Martyrdom of S^{te}-Ursula and her companions.
294. Portrait of the archduke Albert.
295. Portrait of the Infanta Isabella.

James Ruysdael (1635-1681).

296. Landscape with figures and animals.
297. Landscape, with ruined tower. (Ruysdael is undoubtedly the greatest of Landscape painters, but he was often obliged to have recourse to Adrien Van der Velde and de Berchem for the figures and animals. The pictures in the Museum give but a faint idea of his great talent).

David Ryckaert (1612-1664).

298. Alchemist in his laboratory.

Antoine Sallaert (born 1590).

299. Allegory of Christ's passion.
300. The Infanta Isabella hitting the bird at the shooting match of the Grand-Serment.
301. The procession of the maids of the Sablon.
302. The Ommeganck procession defiling upon the Square of the Hôtel-de-Ville at Brussels.
303. Termination of the Ommeganck procession.

Giovanni-Battista-Salvi da Sassoferrato (1605-1685).

- * 304. Madonna.

Ippolito Scarsella (1551-1621).

305. The Virgin and infant Jesus (Sketch).

Godfrey Schalcken (1643-1706).

306. The game of melted wax. (The effects of the artificial light are a master stroke).

Mathew Schoevaerdt (born 1665).

307. The fat bullock's walk.
308. Fish market at a sea coast.

Cornelius Schut (1597-1655).

309. Martyrdom of St-James (Sketch).

Room 3 : 300, 301, 302, 303 ; R. 7 : 296, 297, 299, 306, 307, 308, 309 ; R. 8 : 298, 305.

Daniel Seghers (1599-1661).

310. Bunch of flowers.

John Siberechts (born 1627).

311. Interior of a farm yard.

Gilles Smeyers (1635-1710).

312. St-Norbert consecrating two dioceses.

313. Death of St-Norbert.

Francis Snyders (1579-1657).

314. Dead nature; game and fruits.

John Van Son (1650-1700).

315. Fruits.

J. F. Soolmaker.

316. Reconciliation of Jacob and Esau.

317. A landscape and fountain, view in Italy.

John Steen (1628-1679).

318. The Rhetoricians.

319. The operator.

320. Twelfth night.

Henry Van Steenwyck (1550-1604).

321. Interior of a church.

Dirk or Thierry Stoop (1610-1686).

322. Halt at the Inn.

323. Repose by the side of a fountain.

David Teniers (the younger) (1610-1694).

324. The five senses.

325. The village Doctor. (This is a very fine picture and highly finished).

326. Flemish landscape.

David Teniers and Van Uden.

327. The preparation to start for the market. (The background of the picture is by Van Uden).

Room 5: 310, 314, 315; R. 7: 312, 313, 314, 319, 320, 321, 322, 323, 324; R. 8: 316, 317, 318, 325, 326, 327.

Teniers (attributed to).

328. Interior of the guard house.

Peter Thys (1616-1680).

329. Martyrdom of St-Benoit.

330. Portrait of a female.

Gilles Tilborch.

331. The Princes de Ligne, de Chimay, de Rubempré, de la Tour and Taxis, and the Duke of Arenberg issuing from the Duke of Brabant's palace at Brussels, on horseback dressed as chevaliers of the Golden Fleece.

Theodore Van Tulden (1607-1676).

332. Christ at the pillar.

333. A Flemish wedding.

Pietro Vannucci (called il Perugino), (1446-1524).

334. The virgin, the infant Jesus and St-John.

Andrea Vannuchi (called Andrea del Sarto), (1488-1530).

335. Jupiter and Leda.

Othon Van Veen (1558-1629).

* 336. Christ at Calvary. A triptyque undoubtedly one of the artist's most important performances. The composition is powerful and the details boldly worked out.

337. Bearing of the cross.

338. Mystical marriage of Ste-Catherine.

Don Diego Rodriguez de Sylva y Velazquez (1599-1660).

339. Portraits of two children.

Abraham Verboom.

340. Setting out for the hunt.

Martin de Vos (1531-1603).

341. Portrait of a Man.

Room 1 : 334 ; R. 3 : 331 ; R. 4 : 329, 330, 332 ; R. 5 : 333, 341 ;
R. 6 : 337, 338 ; R. 7 : 328, 340 ; R. 9 : 335, 339.

342. Portrait of a Woman. (Pendant to the preceding).

Simon Vouet (1590-1649).

343. St-Charles Borromeo praying for the plague stricken at Milan.

John Reynier Van Vries.

344. Stag hunt.

John Baptist Weenix (attributed).

345. A Dutch Lady at her toilet.

Emmanuel de Witte (1607-1692).

346. Interior of the church at Delft.

Philip Wouwerman (1620-1668).

347. The start for the hunt.

348. Episode of the chase.

Peter Wouwerman (1625-1683).

349. The riding lesson.

John Wynants (1600-1677).

350. Landscape with animals.

351. Landscape.

352. Landscape.

UNKNOWN MASTERS

from the 16th to the 18th century.

353. Portrait of a man. (Flemish school of the 16th century attributed in turn to Peter de Vos and to Martin de Vos).

354. Portrait of a Woman. (Dutch school of the 17th century attributed to Geldorp Goltzius also to Hubert Goltzius).

355. The Virgin with the Infant Jesus and St-John. (Italian school of the 16th century).

Room 3 : 353 R. 5 : 342, 343, 349, 354; R. 7 : 345, 346, 347, 350, 351, 352; R. 8 : 344, 348; R. 9 : 355.

356. The Virgin with the Infant Jesus and St-John. (Italian school of the 16th century; splendid copy from Léonard deVinci).
357. Christ laid in the tomb. (Italian school).
358. St-Sebastian succoured by two angels. (Italian school).
- * 359. Portrait. — (The history of this portrait is singular enough. — In the Old Catalogues it is shown as being that of Elisabeth Amadée Surrey and placed amongst the anonymous pictures. Later it was attributed to Giorgione; it was then called the portrait of a young Englishman. It is probable it once belonged to an English family, who resided in Brussels, and was afterwards known by the name of the young Englishwoman. The equivocal style of dress has caused it sometimes to be taken for the portrait of a young woman.
- * 360. Portrait of a Man. (German school of the 18th century).
361. Portrait of a Man. (French school of the 17th century).

Amberger (Christophe) (1500-1568).

362. Portrait of a man unknown. Purchased in 1868 at a sale of pictures at Brussels 1,298 francs.

Blondeel (Lancelot) (1495-1561).

363. St-Peter. This picture was obtained in 1863 from the church Authorities of Notre-Dame du Sablon.

Cranach (Lucas) the elder (1472-1553).

364. Portrait of a man. Above, near the frame, are these words « Johannes Scheuring Dr. » Incontestably the

name of the person represented who took a leading part in the Reformation. Purchased in 1869 of M. Léon Gauchez, 2,000 francs.

365. Adam.

366. Eve.

Conixloo (Cornelis Van).

367. The relatives of the Virgin Mary. One of a collection of 40 pictures by ancient masters sold to the Government by the Duke d'Arenberg in 1874 for 93,000 francs.

Orley (Bernard Van).

368. The patience of Job under afflictions. Purchased in 1867 at the price of 30,000 francs.

369. Portrait of Guillaume de Norman. Purchased in 1862 : for 500 francs.

Anonymous.

370. Christ on the cross. The Virgin Mary and St-John weeping (triptyque). Purchased in 1872 at M. Middleton's Sale in London for 23,000 francs.

371. Portrait of Philippe le Beau.

372. Portrait of Jeanne la folle.

373. Episodes in the legend of St-Roch. An Angel appearing to St-Roch in prison.

374. Episodes in the legend of St^e-Catherine. The Baptism and mystical Marriage.

375. Legend of St^e-Catherine. Miraculous destruction of the instrument of torture and Martyrdom of St^e-Catherine.

376. The Adoration of the Shepherds (triptyque).

377. The Mass of St-Gregory.

378. Portrait.

379. Portrait of a Lady.

- 380. The Temptation of St-Anthony.
- 381. Portrait.
- 382. Portrait of a Lady.
- 383. The Miracle of St-Anthony (trptyque).
- 384. The holy Supper.
- 385. The woman taken in Adultery (trptyque).
- 386. The holy Virgin (Grisaille).
- 387. Portraits of the donors of the preceding picture (386)
and their children.
- 388. The Virgin and the Infant Jesus (trptyque).
- 389. Portrait of a Lady.
- 390. The Virgin and the Infant Jesus.
- 391. Adoration of the Magi (trptyque).
- 392. The Queen of Sheba before Salomon.
- 393. Portrait of a Woman.
- * 394. Portrait of a Man.
- * 395. Portrait of a Woman. The pendant to the above.
- 396. The Virgin and the Infant Jesus.
- * 397. Christ descended from the cross.
- 398. The descendants of S^{te}-Anne.
- 399. The Adoration of the Magi.
- 400. St-François d'Assise, being tortured.
- 401. St-Anthony, patriarch of the Monks.
- 402. Christ on the cross.
- 403. The Virgin and Infant Jesus worshipped by Angels.
- 404. S^{te}-Marie-Madeleine and St-Thomas.
- 405. St-George and S^{te}-Catherine.
- 406. Jesus Christ with the Apostles.
- 407. Jesus Christ with Simon the Pharisee.
- 408. Portrait of the Emperor Maximilian I.

Aersten (Peter) (1507-1572).

409. The Dutch Cook. Purchased in 1872 of M. Gauchez, for 6,000 frs.

Berchem (Nicholas).

410. Reposing in a meadow. This picture formed part of the collection Lollier in 1789. — Purchased in 1866 at the sale of the collection of M. Herman-De Kat, 6,300 frs.

Blankhof (John Teunisz) (1623-1670).

411. Marine pièce. Purchased in 1869 at the sale of M^e Gi-houl at Brussels, 850 frs.

Broeck (Crispin Van den) (1520-1604).

412. Last Judgment.

Crayer (Gaspard de).

413. Adoration of the Shepherds. Purchased in 1865, 1,897 frs.

Filneck (Govaert) (1615-1660).

414. Portrait of a Woman.

Hals (Francis) (1584-1666).

415. Portrait of Jean Hoornebeek, professor at the University of Leyden. Purchased of M. Gauchez in 1870 for 20,000 frs.

416. Portrait of Willem Van Heythuysen, founder of the hospital at Harlem. Purchased in 1870 of M. Leroy for 17,000 frs.

Heem (John de) (1603-1650).

417. Fruits and other objects. Purchased in 1868, 410 frs.

Heem (Cornelle de) (born 1630).

418. Fruits and flowers. Purchased in 1865 at Cremer's sale, 2,777 frs.

Room 3 : 412 ; R. 4 : 409, 414 ; R. 5 : 413, 417 ; R. 7 : 411, 418 ; R. 8 : 410, 415, 416.

Hobbema (Melndert) (born 1638).

419. Forest at Harlem. Purchased in 1874 of M. Nieuwenhuys for 60,000 frs.

Hondecoeter (Melchior de) (1636-1695).

420. Entrance of the Park. Purchased in 1863, 4,000 frs.

421. At Cock-Crow. Purchased in 1867, 4,500 frs.

Hugtenburgh (John Van).

422. Episodes of a battle. Purchased in 1869 for 1,500 frs.

Jardin (Karel du).

423. Return to the stable. Purchased at the Duke de Morny's sale in 1865, 26,250 frs.

Keyser (Théodore de).

424. Portrait of a Woman.

425. Portrait of a woman. Purchased with the former in 1867, the two 3,000 frs.

Metsys ou Massys (John) (1500-1870).

426. The chaste Susanna.

427. Lot and his daughters.

Molyn (Peter).

428. Interior of a town. A Night festival.

Moro (Antonio).

429. Portrait of the Duke of Alva.

Musscher (Michael Van) (1645-1705).

430. Portrait of a celebrated Engraver. Purchased in 1872 of M. Gauchez for 7,000 frs.

Neefs (Peter) and Franck (Francis).

431. Interior of a church.

Oost (James Van) (1639-1713).

432. Portrait of a man.

Ostade (Isaac Van).

433. The flax winder. Purchased in 1868, 9,555 frs.

Room 3 : 426, 427 ; R. 4 : 420 ; R. 5 : 422, 424, 425, 428 ; R. 7 : 419, 430, 433 ; R. 8 : 421, 423, 429, 431, 432.

Peters (Bonaventure) (1614-1652).

434. Marine.

Pereda (Antony de) (1599-1669).

435. Dead Game.

Reyn (John de) (1610-1678).

436. Portrait of a Woman.

Rubens (P. P.)

437. Portrait of Charles de Cordes.

438. Portrait of Jacqueline, Wife of Charles de Cordes (The two portraits were purchased in 1874 from the representatives of the late Countess de Beaufort for 130,000 frs.

Rubens (P. P.) A copy after by Géricault.

439. St-Martin dividing his cloak with a pauper.

Ruyssdael (James).

440. The lake of Harlem. Purchased in 1866 : 5,985 frs.

Snayers (Peter) (1593 1663).

441. The battle of Prague (November 1620). Purchased in 1867 : 4,777 frs.

442. The battle of Wimpfen (6 May 1622). Purchased in 1867 : 4,275 frs.

443. Battle of Hoechst or the defeat of Halberstadt (20 June 1622). Purchased in 1867 : 4,725 frs.

444. The Siege of Courtrai (1648). Purchased in 1867 : 3,885 frs.

445. Battle.

Spranger (Barthélemy) (1546-1627).

446. Susanna justified by Daniel.

Steen (John).

447. The courteous offer. Purchased in 1865 : 23,625 frs.

Room 3 : 441, 442, 443, 444, 445, 446 ; R. 4 : 436 ; R. 5 : 439 ;
R. 7 : 434, 437, 438, 447 ; R. 8 : 440 ; R. 9 : 435.

Strozzi (Bernard) (1581-1644).

448. Portrait of a man.

Tealers (David), the younger.

449. A Flemish fair. Purchased in 1867 of the Boschaert family at Antwerp : 125,000 frs.

450. Interior of the Gallery of the Archduke Leopold Guillaume ; purchased in 1873 for 30,000 frs.

Velde (William Van de), the younger (1633-1707).

451. A view of the Zuiderzée. Purchased in 1866 : 12,702 frs.

Velde (John Van de).

452. Dead Game.

Vos (Cornelle De) (1585-1664).

453. Portraits of the Artist and his family ; purchased of M. Gauchez in 1870 for 17,000 frs.

Weenix (John) (1644-1719).

454. Dead game and fruits. Purchased in 1867 with the following landscape by Wynants (n° 455) for 35,000 frs.

Wynants (John).

455. A landscape.

Anonymous.

456. A landscape.

457. Interior of a Picture Gallery.

458. Portrait of Maximilian II, emperor of Germany, when a child.

459. Portrait of Elizabeth of Austria, when a child.

Room 2 : 458, 459 ; R. 4 : 457 ; R. 5 : 452 ; R. 6 : 453 ; R. 7 : 449, 450, 451, 454 ; R. 8 : 455, 456 ; R. 9 : 448.

MUSEUM

OF

MODERN PAINTINGS IN THE PALAIS DUCAL

AFTERWARDS TO BE TRANSFERRED
TO THE MUSEUM IN THE PLACE DU MUSÉE.

Eug. de Block.

1. Child reading to the convalescent.
2. Reading the Bible.

F. Bossuet.

3. Abbay of St-Amand at Rouen.
4. The procession of two patron saints at Seville.

Hyp. Boulenger.

5. Forest.

H. Bourco.

6. Bad News.

A. Bourliard.

7. Allegory (Woman chained, attacked by an Eagle).

Ferd. de Braekeleer.

8. Distribution of fruit at a school (le Comte de Mi-Carême).
9. The Jubilee. Fifty years married.

H. de Braekeleer.

10. The Atlas.

R. Burnier.

11. A Bull.

M. Carlier.

12. Lucosta experimenting with poison on a slave.

Faroslaw Cermak.

13. Booty in the Herzegowina.

Hyp. Charlerie.

14. Portrait.

P.-J. Clays.

15. A calm on the Scheldt.

16. Antwerp roads.

17. Sea-Coast near Ostend.

Alf. Cluysenaar.

18. Portrait of a child.

J. Coomans.

19. The Glass of Friendship.

J.-L. David.

20. Portrait.

Eug. Delacroix.

21. Sketch for the ceiling of the Apollo saloon in the Louvre.

Ferd. Delvaux.

22. Interior of the Charterhouse convent, Rome.

J.-B. Derol.

23. Flock of Sheep.

A. Dillens.

24. Recruiting, and Austrian soldiers halting at a tavern.

25. Skaters.

J. Ducarron.

26. View taken in the Environs of Irchonwelz.

F. Faber.

27. The workman's repose.

Th. Fourmels.

28. The Sea.

29. A water Mill.

A.-F. Francia.

30. The Ocean : Sunset.

François.

31. Sailors at the ruins of Carthage.

L. Gallait.

32. Johanna, the Maid of Spain.

33. The Violin Player.

J. Gassies.

34. Rejection of Hagar.

Jos. Geirnaert.

35. The examination.

Genisson.

36. Duke Albert and Isabella in the cathedral of Tournai,
1600.

Ch. de Groux.

37. The Conscript's departure.

38. A Drunkard dragged by his children to his Wife's
deathbed.

39. A Head. Study.

40. Fr. Junius secretly preaching the Reformation at Ant-
werp.

41. Pilgrimage of St-Guidon.

42. Saying grace.

J.-A.-I. Gudln.

43. A rough Sea.

J.-L.-H. de Haas.

44. Wild animals.

Ed. Hamman.

45. Adrian Willaert, playing the organ in the monastery at
Bruges.

P.-J. Hellemans.

46. Landscape; view taken on the outskirts of the Bois de
Soigue.

A. Hennebleq.

47. Labourers in the Country near Rome.

Paul Huet.

48. Cliffs of Houlgalt (Brittany).

Huin.

49. Almsgiving.

J.-A.-D. Ingres.

50. The Emperor Augustus.

J. Jacobs.

51. Waterfall in Norway.

P.-F. Jacobs.

52. The head of Pompey shown to Caesar.

J.-B. de Jonghe.

53. Scene near Tournai.

F. Keelhoff.

54. Landscape.

J.-B. Kindermans.

55. Landscape.

56. Valley of the Amblève.

A. de Knyff.

57. Landscape in a shower.

L. Kuhnen.

58. Landscape,

Kuytenbrouwer.

59. Stag-hunt.

Victor Lagye.

60. Examination of a witch.

Lamorinière.

61. View of Eldeghem.

P. Lauters.

62. Landscape.

A.-C. Lens.

63. Ariadne consoled by Bacchus.

64. Offering to Bacchus.

65. Samson and Delila.

H. Leys.

66. Joyful entry ('blyde inkomst') of Charles V, into Antwerp.

67. Mass in honour of Berstall de Haze, formerly burgo-
master of Antwerp.
68. Reopening of the cathedral of Antwerp, for divine ser-
vice after the damage done by the Puritans (1566).
69. Rich and Poor.
70. Studio of Fr. Floris.
Jos. Lies.
71. Baldwin, Count of Flanders, punishing robbers.
F. Luckx.
72. The departure after a quarrel.
J. B. Madou.
73. Village-ball interrupted.
A. Markelbach.
74. Orators of Antwerp preparing a discussion 17th cent.
L.-J. Matthieu.
75. Entombment.
Fr.-Jos. Navez.
76. Athalie and Joas.
77. Hagar and Ishmael in the wilderness.
78. Judgment of Solomon.
79. The rich man before Christ.
Paul Noel.
80. Halt of cavaliers.
B. P. Ommeganck.
81. Cattle.
82. View in the Ardennes.
Ferd. Pauwels.
83. Widow of Jacques Van Artevelde.
F. E. Picot.
84. Meeting of Æneas and Venus.
G. Pléron.
85. Autumn landscape.
J. Portaels.
86. At the theatre in Pest.

J. Quinaux.

- 87. Gué, on the Less.
- 88. View in Dauphiny.

L. Robbe.

- 89. A Cow ; study.
- 90. Bull, attacked by Bull-dogs.
- 91. Cattle.
- 92. Landscape.

Al. Robert.

- 93. Luca Signorelli painting his dead son.
- 94. Siege of a monastery.

J. Robie.

- 95. Grapes.

W. Reelofs.

- 96. Landscape.

Fr. Rofflaen.

- 97. The Rose Mountain taken from Riffeberg:

Alex. Scaron.

- 98. Flowers.

E. de Schampeleer.

- 99. Landscape.

Hyp. Sebron.

- 100. Church of St-Jacques, Antwerp.

J. de Senezcourt.

- 101. A portrait.
- 102. Lute-player.

Fr. Simonau.

- 103. The organ Player.
- 104. Portrait.

E. Smits.

- 105. The Seasons.

V. Stallaert.

- 106. Death of Dido.

Jos. Stevens.

107. Dogs.

108. Episode at the Dog Market, Paris.

Alf. Stevens.

109. Lady in a white silk dress.

Fr. Stroobant.

110. Guild-houses in the market-place, Brussels.

Jacques Sturm.

111. The Holy Water.

A. Thomas.

112. Barrabas at the foot of the cross.

113. Judas wandering about on the night after the Betrayal.

Ch. Tschaggeny.

114. Diligence.

H. Van Assche.

115. The Toccia waterfall in the canton of Tessin.

M. J. Van Brée.

116. Athenians drawing lots for the victims destined for the Minotour.

117. Regulus returning to Carthage.

Ph.-J. Van Brée.

118. Festival of Corpus Christi at St-Peter's, Rome.

119. Rubens, painting in his garden, surrounded by his family.

120. Sixtus V, when a boy, tending swine.

J.-B. Van Eycken.

121. Descent from the cross.

122. The painter Parmeggiano at the plundering of Rome by the Connétable de Bourbon in 1527.

Van Hamme.

123. The old Lacemaker.

L. Van Kuyck.

124. Stable.

J. Van Luppen.

125. Morning.

J.-B. Van Moer.

126. Church of St-Maria de Belem in Portugal.

127. View of Brussels.

Van Regemorter.

128. An Autumn morning.

Verboekheven.

129. Flock in a Storm.

130. Romain campagna.

Ch. Verlat.

131. A Shepherd's dog defending his flock against the attacks of an Eagle.

132. Godfrey de Bouillon at the capture of Jerusalem.

F. Vervloet.

133. Cloister of Sainte-Marie-la-Neuve, Naples.

134. Hall in the Charterhouse. Convent, Naples.

J.-A. Verschaeren.

135. Eleazar and Rebecca.

Aif. Verwée.

136. Zeeland.

F. de Vigne.

137. A Landscape : Morning in Winter.

H. Voordecker.

138. The Dove.

B.-G. Wappers.

139. Charles I. going to the scaffold.

E. Wauters.

140. Madness of Hugo Van der Goes.

Flor. Willems.

141. Bridal ornaments.

L. de Winne.

142. Leopold I. King of the Belgians.

*The spacious **Concert Room** (Grande Salle) which occupies the centre of the building, has been decorated by **Slingeneyer** with twelve finely executed mural-paintings, representing the most important events in the political and social history of Belgium, viz :*

1. The ancient Belgians with their Chief, Ambiorix, taking the oath to deliver their country from the Roman Yoke in the year 54 B. C.
2. Clovis, undertaking to embrace Christianity before the battle of Tolbiac in the year 496.
3. Charlemagne giving laws and regulations at a meeting at Herstal 748-814.
4. Godefroid de Bouillon, visiting the Holy sepulchre after the Storming of Jerusalem 1099.
5. Jacques Van Artevelde recommending the observance of neutrality in the war between England and France in 1337.
6. The institution of municipal corporations by Agneessens, the energetic defender of the country's rights, against Austrian domination.
7. The foundation of a National Dynasty in 1831.
8. Literature and learning. Albert and Isabella at an historical lecture at Louvain.
9. Musical art. Willaert, Clement, Gretry.
10. Ancient art. Philippe surnamed 'the Good', of Burgundy, visiting Jean and Marguerite Van Eyck.
11. Modern art. Rubens received by Vandyck, Jordaens, Snyders etc., on his return to his native country.
12. Natural science. Vesale, the anatomist attending Charles V on the field of battle at Nancy.

CATALOGUE
OF
WIERTZ'S MUSEUM

Part I. — Subjects from the Antique.

1. The Greeks and the Trojans disputing for the body of Patroclus.
2. Part of the form and an arm of the above figure.
3. An Homeric Combat.
4. Polyphemus devouring the Companions of Ulysses.
5. Vulcan's forge.
6. Nymphs bathing.
7. The Golden Age.

Part II. — Sacred Subjects.

8. The revolt of the Infernals against the Angels.
9. Happy times.
10. Same Subject.
11. The education of the Virgin Mary.
12. The Infant Jesus asleep.
13. The flight into Egypt.
14. Golgatha.
15. Christ in the tomb (Centre painting) The Angel of Evil and Eve's disquietude after the first sin.
16. The triumph of Christ.
17. The Martyrdom of St-Denis.

Part III. — Modern Subjects.

18. Child burnt to death.
19. A too hasty burial.
20. The Novel reader.
21. Hunger, Folly and Crime.
22. Suicide.
23. Thoughts and Visions of a head after decapitation
(tryptique).
24. The Orphans.
25. The Lion of Waterloo.
26. A Belgian Lady on the defense.
27. Civilisation of the 19th century.
28. A Scene in the infernal regions.
29. Esmeralda.
30. Quasimodo.
31. A young Girl at her toilet.
32. Expectation.
33. Two young Girls.
34. The devils Mirror.
35. A young Girl preparing to bathe.
36. The Witch.
37. The rose offering.
38. Confidence.
39. Human insatiability.
40. The three wishes.
41. More philosophical than is supposed.
42. The Ambuscade.
43. Juvenile Warfare.

Philosophical Subjects.

(The six following works were intended to illustrate a volume of Poetry intitled « En famille. »)

44. A family group. N° 1.
45. The loving couple.
46. The child.
47. Family group. N° 2.
48. Life and death.
49. Dying for one's Country.
50. Christ and the Disputants.
51. Same Subject.
52. The last fight.
53. Pride.
54. Things of the present before the Men of the future.
55. Human power has no limit.
56. Immediately after death.
57. Entering into Paradise.

Sculpture.

Four figures intended to represent humanity at different epochs.
(The 4th figure is not complete).

58. First epoch. Birth of the passions.
59. Second epoch. Fighting for dominion.
60. Third epoch. The triumph of civilisation.
61. Fourth epoch. Human perfection (unfinished).
62. A female Athlete.
63. A female bathing.
64. The Serpents repast (incomplete).
65. Fraternity (incomplete).

Rough Sketches of works not completed.

- 66 and 67. The End of the world.
- 68. The Titans threatening Heaven.
- 69. The progress of humanity.
- 70. Belgium leading her soldiers to the Combat.
- 71. Apotheosis of an intended Monument to the late Queen of the Belgians.

Family Portraits.

- 72. The Artist's father.
- 73. The Artist's mother.
- 74. Portrait of the Artist in his Youth.
- 75. » » more advanced in' life.
- 76. » » in his working Costume.

Studies.

- 77. Twenty one wood engravings by M. Wiertz.
- 78. Gold and other Medals awarded to M. Wiertz.
- 79. Sketch of a painting for which the artist obtained the « *Prix de Rome* » in 1828. Subject: Democedes of Crotona before Darius.

Miscellaneous subjects.

- 80. The head of a dead person.
- 81. The Carnival at Paris.
- 82. Longchamps at the villa Borghèse.
- 83. A Scene at the Carnival at Rome.
- 84. The same subject.
- 85. Madame Laetitia Bonaparte, the mother of Napoleon Ist.

86. Calabrian Brigands.
87. Young Girls.
88. A fancy sketch.
89. Portrait of Don Quiblague, a journalist who had ridiculed the artist.
90. Satan.
91. A head after decapitation, from nature.
92. The four periods of life.
93. An old woman.
94. The Inquisitive Girl.
95. The Door Keeper.
96. The dog in his kennel.
97. Christ and little children (a design).
98. The triumph of Satan.
99. Jacob's ladder.
100. Christ in Heaven.
101. Views in Italy.
102. The flight into Egypt.
103. The Greeks disputing for the body of Patroclus.
104. Same subject.
105. Studies and Copies after the old Masters.
106. Outlines for a painting of the Greeks fighting for the body of Patroclus.
107. Ten Sketches for a painting to represent one of the Great Subjects of the Earth.
108. Twenty Sketches for a painting to represent the revolt in the infernal regions.
109. Six Sketches for a painting to represent Golgotha.
110. Eleven Sketches of a painting to represent the triumph of Christ.

CATALÔQUE

OF

PAINTINGS EXHIBITED BY M^{lle} BOVIE,

FEMALE ARTIST,

Rue du Trône, 208.

1. **The Martyrs.**—« Instantly, all warmth quits the limbs of the victorious Virgin ; her eye lids droop ; she hangs senseless on the arm of her husband. »

CHATEAUBRIAND'S « Martyrs » B. 24.

2. **Madonna and child.** — The Holy Mother presses her beauteous child in her loving arms.
3. **The Guardian Angel.**

Poor Mother, exclaimed an enchanting Voice,
Heaven hath pity of thy tears.

NOËL LYS, *Poetical Essays.*

4. **Love in Meditation.**
5. **Exodus. A Sketch.** — This large composition, of no less than sixty figures, only exists as a cartoon.
6. **The Shepherds of the Lido (A reminiscence of Venice).**
7. **A Female Martyr in the Coliseum.**— Before being thrown to the beasts, the Martyrs were cast into small dens, originally intended for the wild beasts who were to tear each other to pieces in the arena.

8. The Image breakers in the Cathedral of Antwerp :
Facsimile-copy of a large picture ordered by the Government and placed in the Church of St-Peter's, Ostend.
9. Colored sketch of the above.
10. The Visitation of the Blessed Virgin.
Magnificat, anima mea.
11. Capulets' Vault. — « O Churl! drink all, and leave no friendly drop. »
Romeo and Juliet, Act. V, Scene III.
12. Rivalry. — Young girls pursuing a butterfly.
13. Roman girls at a window.
14. The Fisherman's Son.

He sleeps, tho' a formidable voice,
Incessantly threatens and roars.
He sleeps, and the tide rushes up seething
On the sand, on the downs by his side.

NOËL LYS.

15. The people and Burghers of Brussels paying their last tribute of regard to the Dean of the Trades Corporations of their town, Anneessens (19th Sept^r 1719).
16. The Angel and the Child.

Charming Child, that doth resemble me
Ah ! come with me, he said.

REBOUL, the Nismes Poet.

17. The Viper. — Costumes of the Abruzzi, Vesuvius in the back-ground. Overpowered by the heat of the day a beautiful young woman, holding her Infant to her bosom, has fallen asleep at the foot of a column. A viper glides through the grass and flowers and raises its head beside her.
18. Séna. — Episode in a Novel by Henry Conscience :
Rikketikketak. — A Fire-side in Kempen.

19. Spring. — Welcome, beautiful Youth! Thou Joy of Nature. — (Schiller's Lyrics) — (First attempt at *dead colouring*, a style of painting introduced by Wiertz.)
20. Bacchante serving Love. — (Second attempt at *dead colouring* as highly finished as this style will allow.)
21. Abruzzian Peasants singing before a Madonna. — (*Dead colouring*.)
22. S^t-Rochus' intercessions obtain a Heavenly Cure for those who are struck with the Plague; in the background is the gate of S^t Lawrence. (This picture was intended to be placed five metres from the ground, above the altar of a large Church, and consequently to be seen from a distance.)
23. Peace and Happiness. (A young Mother looking at her children.)
24. The Lacemakers of Brussels. — (The Painter has represented with all its horrors the sad fate of these women who waste health and life at this beautiful work, which barely keeps them alive.)
25. Portrait of Miss Louise Bovie, whose influence was active in developing the artist's taste for art.
26. Portrait of an Artist.
27. » a Pet Dog.
28. Good luck.
29. Bad luck.
30. Young Mother nursing her child. — Spinning wheel, holy-water vase.
- 31 to 39. Minor compositions from Virgil's « Georgics » Aristeia and the Bees.
40. Idyll. — Young Goat-herd playing the flute, young girl listening with sympathy.
41. Young Italian Shepherd. — Costume of the Abruzzi.
- 42 to 45. Fruit.

- 46 and 47. Salver with fruit and game. Table with a grey damask cloth, an earthen jar, a vase with fruit and flowers, a yellow-damask curtain.
48. The Lamb, Idyll. A young shepherd and two young girls looking at a lamb and its mother. (*Pastel.*)
49. Portrait of a little boy.
- 50 and 51. Heads. Abruzzian Peasant Man and Woman. (Water-Colours.)
52. Spring.
53. Atrium, Pompeï.
54. The Colysseum in Rome.
55. An Abruzzian Peasant-woman carrying her dead child to the Cemetery.
56. Women bathing.

POSTSCRIPT.

PRIVATE SCHOOLS. (*See page 63.*)

The Rev^d M^r Harlock has lately removed from the rue d'Édimbourg, to n^o 60, rue de la Longue Haie, Avenue Louise.

Sept. 1876.

TABLE

of French and Belgian Money compared

FRANCE OR BELGIUM 1 fr. = 100 centimes.		GERMANY 1 mark = 100 pf.		ENGLAND 1 £ = 20 shillings, 1 shill. = 12 d.	
Francs.	Centimes.	Mark.	Pfennig.	Shillings.	Pence.
—	25	—	20	—	2 1/2
—	50	—	40	—	5
—	75	—	60	—	7 1/2
1	—	—	80	—	9 3/4
2	—	1	60	1	7
3	—	2	40	2	4
4	—	3	20	3	2
5	—	4	—	4	—
6	—	4	80	4	9
7	—	5	60	5	7
8	—	6	40	6	4
9	—	7	20	7	2
10	—	8	—	8	—
15	—	12	—	12	—
20	—	16	—	16	—
25	—	20	—	20 (1 £)	—
50	—	40	—	40 (2 »)	—
75	—	60	—	60 (3 »)	—
100	—	80	—	80 (4 »)	—
3	75	3	—	3	—
1	25	1	—	1	—
2	50	2	—	2	—
2	14	1	70	1	8
2	11 1/2	1	69	1	8

CHANGE

and that of the neighbouring countries.

AUSTRIA fl. (new) = 100 neukr.		HOLLAND 1 fl. = 100 cents.		Coins of which the circulation is allowed by law in Belgium.
Fl. (n.)	Neukr.	Florin.	Cents.	
—	10	—	11 ³ / ₄	Belgian. . . Since 1866. French. . . » 1864. Italian . . . » 1863. Swiss . . . » 1860.
—	20	—	23	
—	30	—	35	
—	40	—	47 ¹ / ₄	
—	80	—	94	<i>Gold</i> pieces of 5, 10 and 20 francs. <i>Silver</i> pieces of 50 centimes, 1, 2 and 5 francs. <i>Copper</i> pieces of 5 and 10 centimes.
1	20	1	41	
1	60	1	89	
2	—	2	36	
2	40	2	83	N. B. 5 franc pieces of every coinage, gold as well as silver are current.
2	80	3	30	
3	20	3	78	
3	60	4	25	
4	—	4	72	<i>Austrian</i> gold pieces of 4 florins (10 francs) and 8 florins (20 francs) are also accepted.
6	—	7	8	
8	—	9	45	The coinage struck in Belgium consists of pieces of 20 francs in gold, and of 1/2, 1, 2 and 5 fr. in silver and of 5, 10 and 20 centimes in nickel.
10	—	11	81	
20	—	23	62	
30	—	35	43	
40	—	47	25	
1	50	1	77	There are banknotes of 20, 50, 100, 500 and 1,000 francs.
—	50	—	59	
1	—	1	18	
—	85 ¹ / ₂	1	1 ¹ / ₂	
—	84 ¹ / ₂	1	—	

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For information respecting apartments, whether furnished, or unfurnished, or for houses to let, apply to **Mr. Eug. Lorent**, interpreter and guide; speaks English, French, German and Flemish — authorized by the Burgomaster of the city of Brussels.

Likewise will be sent into every part of the world any kind of information, which might be asked for by letter addressed to **Mr. Eug. Lorent, 40, Rue Saint-Alphonse, Brussels** (Belgium).

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